

# Irish Portraits 1660-1860





S<sup>r</sup>

Dublin January 19<sup>th</sup> 1697<sup>1/2</sup>

I have sent you your pictures, and I question not but I have done them according to your expectation, and I am sure there was not any man besides my selfe in these parts that could have done it for I found it much more difficult and tedious in the performance than I imagined it would be, I have likewise sent the frames, but pray Sir let those that open the case in which they are have a great care & open the two ends before they open the cover;

I have also sent a bottle of vernish and a brush w<sup>ch</sup> I would have used in the manner following: viz. let them (for fear some dust or trash may have fallen on the pictures in y<sup>r</sup> carriage) take a clean sponge or a napkin, and with fair spring or rivet water gently wash over the pictures. then w<sup>th</sup> a dry cloth dry them well, and after 4 or 5 hours, let them pour som of the vernish into a very dry glass, and w<sup>th</sup> the brush goe over the pictures as thin as possible they can, it can not be laid on too thin, and if when it is thorow dry which will be in a dayes time. (you find it stands not out enough) they may goe it over once more but very thin, and set it where no dust can come to it to dry, but let them be shure that no water touch the vernish,

As to the frames I am confident they cannot but please you; since I am sure they are much the best that I have seen or had done for me, and I gave a better allowance to my guilden that the colour might be as good & glorious as could be made.

I have (if you will observed) enlarged the pictures above 3 inches of a side to preserve the art for the future, and I may assure you the picture done by S<sup>r</sup> Ant: van dike can hardly be vallued and as to the other I have found it much better since I have cleaned it than I thought it was and were the two hands of pyramus but as well done as the rest of the picture, I should imagine it an originall of Brillburst, and value it no less than 50<sup>th</sup> sterl.

As for the other pictures I have had them all cleaind and wassied; and two of ym being so rotten as they woud scarce hold (by order of m<sup>r</sup> Cooper) I have put them on new can vas; and taken care that every one of them were well and new strained for they were exceeding loose; so that they may be forth with vernished



## Irish Portraits 1660-1860

The front cover illustration is the  
Edgeworth Family by Adam Buck (90)





# Irish Portraits 1660–1860

National Gallery of Ireland Dublin  
14 August – 14 October 1969

National Portrait Gallery London  
30 October 1969 – 4 January 1970

Ulster Museum Belfast  
28 January – 9 March 1970



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	Ulster Museum, Belfast
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## Preface and Acknowledgements

Roy Strong

This exhibition of Irish portrait painting, the first ever to be held, is the result of the unflagging enthusiasm of two scholars, Miss Anne Crookshank and the Knight of Glin. It is truly their exhibition and one which we hope will prove a major revelation to many.

The Committee cannot adequately express its gratitude to all those who have agreed to part with their treasures for so long, thus enabling the exhibition to be seen in three capital cities. All the private owners, museums, galleries and institutions listed in the index are gratefully called to mind at this juncture.

So too are the Paul Mellon Foundation for British Art, the Northern Ireland Arts Council and An Comhairle Ealaíon (the Arts Council for Ireland). The Mellon Foundation has made a substantial grant over a period of two years towards the cost of research for the exhibition and has undertaken the production of the catalogue, designed in their offices by Paul Sharp. The Northern Ireland Arts Council has awarded a grant towards research expenses. An Comhairle Ealaíon has given a grant to mount the exhibition at the National Gallery of Ireland, Dublin.

The work of administration has been divided between London and Belfast and the Committee would like to thank the staff of these galleries for bearing with the complexities of assembling this exhibition. It has even made incursions into the Victoria and Albert Museum and we are grateful for the forbearance of the staff of the Furniture and Woodwork Department there. Each of the three galleries concerned has been responsible for its own mounting and display: the London version has been designed by Miss Caroline Brown.

Among the numerous people who have helped towards the success of the exhibition, the Committee would particularly like to refer to the following:

Thomas Agnew & Sons Ltd, London  
The Trustees of the British Museum  
Anthony Clark  
John Cornforth  
Maurice Craig  
Miss Amanda Douglas  
Bill Drummond  
Brinsley Ford

Miss Belinda Gore  
Mrs Carmencita Hederman  
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## Authors' Acknowledgements

Pasquin is the earliest writer on Irish art and, though he often failed to supply quite important facts, for example, the Christian names of some of the artists, he is surprisingly informative and full of gossip.

Strickland is, of course, the principal authority on Irish painters and English painters working in Ireland. The sources of his information are rarely stated, but in our experience his dates, gleaned from a close perusal of contemporary Dublin newspapers, books and wills, are nearly always reliable. Where possible we have checked these dates and are accepting them. However, he sometimes appears to attribute pictures on slender grounds, largely due to lack of photographic material for comparison. Unless otherwise stated, therefore, the attributions of pictures are our own and, as this exhibition is of an exploratory nature, they are in some cases tentative. The selection of the pictures is also ours, and here we should like to say that in a few cases circumstances have made it difficult to obtain exact measurements in time for printing.

In the main the compilation of the catalogue entries has been our responsibility, but we have received invaluable assistance in this work from a number of people. We should particularly like to thank Jonathan Mayne, of the Victoria and Albert Museum, and Oliver Snoddy, of the National Museum of Ireland, for supplying all the information for the section on miniatures and medals respectively, E. J. Pyke for the biographical notes on the wax modellers, and those members of the staffs of the National Gallery of Ireland, the National Portrait Gallery and the Ulster Museum who have helped us with certain catalogue entries. We must especially thank our Chairman, Dr Roy Strong, and Angus Stirling, of the Paul Mellon Foundation for British Art, who have so often encouraged us in the darkest hours of the production of this catalogue. We would also like to express our gratitude to our long-suffering friends who have supplied us with so much information.

We record below all the help we have received on specific catalogue items:

James White (NGI)—biographical notes on Charles Forrest, Martin Cregan, William Brocas and Nicholas Crowley, and information for 64, 78, 112

John Gilmartin (NGI)—biographical note on Turnerelli and information for 166

Hilary Pyle (NGI)—biographical notes on Edward Lutterell, Nathaniel Hone, Thomas Hickey, Adam Buck, J. P. Haverty, F. W. Burton and Christopher Moore, and information for **48–50, 55–8, 62, 71, 83, 90, 91, 115, 170**

Michael Wynne (NGI)—biographical notes on Hugh Howard, Thomas Frye, William Cuming, Tilly Kettle, John Comerford, J. H. Foley and T. Farrell, and information for **12, 13, 37–40, 96, 99, 173, 174**

Robin Gibson (NPG)—entries for **79, 82, 163, 182**

Richard Ormond (NPG)—biographical notes on George Chinnery and Daniel Maclise, and information for **100, 109–111**

Jonathan Mayne (V and A)—biographical note on William Mulready and information for **108**, and the introduction to, and catalogue entries for, the miniatures

Terence Hodgkinson (V and A)—information on waxes

Oliver Snoddy (NMI)—introduction to the waxes, introduction to the medals, biographical notes on the medallists and catalogue entries for the medals and for some of the waxes

E. J. Pyke—biographical notes on the wax-modellers and entries for **175–84**

James Ford Smith (Ulster Museum, Belfast)—biographical note on Strickland Lowry and information for **85**

Mrs Mildred Archer (India Office Library)—information for **72**

The Librarian of the Polish Institute and Sikorski Museum, London—information for **95**

Hugh Honour—information for **61**

The Hon Thomas Pakenham—information for **84**

Mary Webster—biographical note on John Astley and information for **47**

We are also indebted to the following, through whose courtesy we have been enabled to reproduce certain works:

*Country Life* (**39, 86**); Frick Art Reference Library, New York (**1, 20, 25, 31 and p1**); National Gallery of Ireland, Dublin (**18, 50, 59, 68, 74, 90, 99, 112, 115, 161, 173, 174**), and The Courtauld Institute.

Finally, but not least, there are Ann Forsdyke and Claire Freiburger, who have worked so devotedly on the editorial and secretarial preparation of the catalogue. Without their keen interest and friendly co-operation we could not have gone to press on time with a reasonable peace of mind.





## Introduction

<sup>1</sup> William Carey, *Some Memoirs of the Fine Arts in England and Ireland* (1826), p 179

‘ . . . Ireland had some native artists, and was occasionally visited by straggling adventurers of the brush from London’.<sup>1</sup>

This quotation aptly suggests that the subject of this exhibition is one that might be called into ridicule, especially by those whose art-historical standards are exclusively continental. But, if the show does nothing else, it will reveal a hitherto unknown and not inconsiderable facet of what is normally called British art. This Irish facet has been left untouched, even in its own country, and reference to it has, therefore, been slight in all the standard literature about painting in these islands. By staging the exhibition we feel we are also helping students of those English artists to whom Irish painters’ work is so often attributed. Scottish painters have been far more thoroughly investigated; and now we hope that Irish artists will be thought worthy of further study.

If some shreds of patriotism creep into the pages of this catalogue we must beg forbearance for our inevitable bias. In any case, it might be said that unless we were Irish it is unlikely that we should have attempted the task.

To our considerable surprise Irish portrait-painting has proved far less naïve than we expected. Really primitive painters comparable to those charming American colonial artists are extremely rare: Broome, Strickland Lowry and Joseph Wilson are our only contributions in this genre. This is undoubtedly because, though Ireland is only on the fringe of Europe, the links between that country and the Continent have always been close. From the few buildings which have survived the incessant warfare of the seventeenth century, it is apparent that, by the latter part of the preceding century, Irish castles and domestic buildings were becoming much more elaborate and some of them are embellished with carved chimney-pieces and decorative plaster-work. An inventory of the Castle of Maynooth, Lord Kildare’s chief seat, taken by Adam Loftus, the Lord Chancellor and Archbishop of Dublin, and Sir Edward Fitton, Treasurer at War, in 1578<sup>2</sup> lists very rich furnishings such as ‘tapistry and Arras’ and ‘a grate peece of Normandy canvas—two quishins of cloth of silver embroidered with velvet . . . a tester of crymosy velvet and cloth of gold’. However, no pictures are mentioned, though the earliest surviving likenesses of Irish people probably painted in Ireland date from this period and include two portraits of members of the O’Brien family done in 1577 but almost certainly by foreigners (Coll: Lord Inchiquin). Most Irish families have no portraits of this time, but this is not surprising, for practically nothing survives of Irish house-furnishings prior to 1660. A few crude likenesses of the early-seventeenth century indicate that local people were beginning to take up painting. They include portraits

<sup>2</sup> Bodleian Library, Carte MSS 55, f 666





Fig 2 Robert, second Lord Kingston attributed to John Michael Wright the younger. Collection: Ulster Museum, Belfast.

<sup>3</sup> Quoted by James Carty, *Ireland from the Flight of the Earls to Grattan's Parliament* (1949), p 39. A bad reproduction of the Rothe portrait appears on the same page

<sup>4</sup> Strickland, II, p 592-3. The full text of the Charter and the portrait of Charles II in the first capital letter are reproduced in Oliver Snoddy, *Journal of the Royal Society of Antiquaries of Ireland*, XCVIII (1968), pt 1, pp 79-88

<sup>5</sup> Vertue, I, p 31

<sup>6</sup> Temple Scott (editor), *The Prose Works of Jonathan Swift* (1900), II, p 443

<sup>7</sup> MS post-card (7 January, 1914) from Mrs Townley Balfour to Strickland (in E. A. McGuire's copy of Strickland) describing the two pictures and saying that the information came from 'our most reliable list written by this Blayney's son'

<sup>8</sup> HMC MS of the Earl of Egmont (1923), III, pp 365-6

of Red Mary O'Brien (1), David Rothe, Bishop of Ossory at Barmeath, and Archbishop Ussher in Trinity College, Dublin. Many so-called sixteenth- and seventeenth-century pictures are in fact copies. It is typical that most of the portraits of the celebrated 'Old' Countess of Desmond are after Rembrandt's mother, and, of the six portraits of Archbishop Adam Loftus, the first Provost of Trinity College, which still hang there, it would be impossible to say that any are contemporary. The best portrait of even the great Hugh O'Neill, Earl of Tyrone, was painted during his exile in Rome.

The twenty-five years from 1660-85 represent the only long continuous period of peace in the seventeenth century. The first half was filled with plantation and its attendant population displacement, wars, rebellions and counter-rebellions. Bishop Rothe described the situation in 1617<sup>3</sup> when the Viceroy 'expelled from their ancient possessions harmless poor people . . . [who] have nothing but flocks and herds, no trade but agriculture, no learning'. He adds that 'they will fight for their cellars and hearths, and seek a bloody death near the graves of their fathers rather than be buried in foreign earth and alien sands'. This reeking atmosphere was hardly the place for the cultivation of any of the fine arts. But, under the Duke of Ormonde in the 1660s, peace prevailed and societies such as the College of Physicians and the Guild of Dublin Cutlers, Painter-Steyners and Stationers were founded, in 1667 and 1670 respectively. We normally refer to the latter as the Guild of St. Luke. We have, therefore, records of the names of a number of artists and, in addition, some competent portraits survive from this period. The problem remains to unite the names and the pictures. W. G. Strickland, who compiled the only dictionary of Irish artists, gives an excellent account of the Guild<sup>4</sup>. We reproduce the initial letter of the Charter (Fig 1).

The first notable name to emerge after the arrival of the Duke of Ormonde as Lord Lieutenant in 1662 was that of James Gandy, an Exeter painter and student of Van Dyck. Unfortunately we have not found, with any certainty, examples of his work, though one tentative attribution is made under catalogue 2. The two painters whom Vertue<sup>5</sup>, chronicling the arts some sixty years later, regarded as the principal rivals of this period, were John Michael Wright the younger and Gaspar Smitz, and we have been able to piece together their artistic personalities (5, 3). The younger Wright worked in the manner of his uncle, Wright the elder, and the portrait of the second Lord Kingston (Fig 2) is probably attributable to him. His uncle also visited Ireland, in 1679 (4). However, the most talented resident painter of the time was a native-born Irishman, Garrett Morphey, whose style shows considerable competence and continental influence (7, 8), though his 1686 full length of the Duke of Newcastle (Fig 3) shows him working dully in the Kneller manner and he should not be judged by this work alone. An artist whom we know was active but whose work remains unidentified is Thomas Carlton; another is Thomas Pooley, about whom there is a mass of information, including a bad pun recounted by Swift in his *Journal to Stella*<sup>6</sup>. He can be identified by two documented pictures. Unfortunately both are in so indifferent a condition that they could not be included. They are mentioned as being by Pooley in an early inventory and depict Hamilton Townley and Blayney Townley<sup>7</sup> and are still at Townley Hall. There are various mentions of him in the diaries of Sir John Perceval: for example, on 5 February, 1686, in Dublin, he writes: 'This morning I went to Mr Pooley the painter',<sup>8</sup> and on 13 March Perceval's agent, William Cooper, obviously referring to the result of a sitting, states: 'Mr Pooley made me pay £24 for Your picture and frame,



Fig 3 Henry Cavendish, second Duke of Newcastle by Garrett Morphey (fl 1680–1716), 1686. Collection: Duke of Portland.

<sup>9</sup> *ibid*

<sup>10</sup> Dering MS. Now in the Mellon Collection

which I'm told is £5 more than he usually takes; but he insisted upon it and said he has not had less than £20 for a picture of that size this seven years'.<sup>9</sup> The price suggests a full length. In the King's Weston inventory of 1695<sup>10</sup> a number of Pooleys and copies made by him and one, 'Vandest [*sic*]' are mentioned, but unfortunately only those by the latter and a reasonable copy made by Pooley of *Elizabeth Dering, Lady Southwell*, after 'Sir Petter Lily' (on loan to the Bristol City Art Gallery), survive.

The renaissance of 1660, as it proved in the event, was a false start, because of the campaigns of 1688–90, called in England 'the glorious Revolution', but in Ireland 'The Williamite Wars'. The Restoration land settlement put property back into the melting pot and created new bitterness and economic decline. It was a quarter of a century before the natural resilience of the economy began to reassert itself and, even as late as 1738, Samuel Madden, the principal founder of the (Royal) Dublin Society, in his *Reflections and Resolutions proper for the Gentlemen of Ireland, As to their Conduct for the Service of their Country*, pleaded, 'Building on our estates, makes our residence there convenient and agreeable, will greatly influence our successors to continue on them, and preserve the seat of the Family, and not only repair, but improve it, and where this is wanting, an estate suffers as much by the absence of the landlord, as a ship does by the want of a captain, when the crew is left to themselves. This is a great and necessary circumstance to the well-being of Ireland, especially where often in great estates of several thousand acres, you will not meet with two houses of stone and lime, fit (I will not say for a gentleman but even) for a farmer to live in'.<sup>11</sup>

<sup>11</sup> p 10

Very few great houses and public buildings were put up in Ireland till after 1715. Nevertheless the habit of gentlemen travelling abroad persisted and we know from newspaper advertisements that certainly from 1700 onwards pictures were being imported by Ireland, though, as the following letter<sup>12</sup> from Bishop Berkeley (22) to Sir John Perceval, later first Earl of Egmont, dated 22 September, 1709, indicates, taste for the fine arts was at a very low ebb: 'Dear Sir, I am sorry to hear from Dan Dering that

<sup>12</sup> Quoted from Benjamin Rand (editor), *Berkeley and Perceval* (1914), p 57



you have lost your statues, medals, etc. that you had coming from Italy; though on second thoughts I almost doubt whether it may be reckoned a loss. Nobody purchases a cabinet of rarities to please himself with the continued light of them, nothing in it being of any farther use to the owner than as it entertains his friends; but I question if your neighbours in the county of Cork would relish that sort of entertainment. To feed their eyes with the sight of rusty medals and antique statues would (if I mistake not) seem to them something odd and insipid. The finest collection is not worth a groat where there is no one to admire and set a value on it, and our country seems to me the place in the world which is least furnished with virtuosi'.

Naturally, the blackest period of Irish painting coincides with this early-eighteenth-century period of economic and social stagnation. Both the most important Irish artists, Hugh Howard, and Charles Jervas migrated and worked in England for a richer and more fashionable clientele. Those who actually practised in Ireland include Michael Mitchell, one work by whom is the portrait, a hard primitive daub, of Madam Grizel Steevens, founder of Steevens's Hospital, and Ralph Holland, who is identified through letters from Archbishop King to Francis Annesley in 1725–6. The letters<sup>13</sup> described three portraits painted by the artist, one of which is probably the crude painting of King which belongs to Trinity College. Another reference to Holland occurs in an entry in the account-books of the Cobbe family for 8 April, 1724, which reads: 'To Mr Holland for my father's picture 6–18–0 to his man for the frame 2–17–6'. 'My father' is Sir Richard Levinge, Lord Chief Justice of Ireland, and the portrait still hangs in the Cobbe house at Newbridge. In addition there are many unattributable portraits in Ireland painted during this period, though most are not worthy of further study. Vertue<sup>14</sup> quotes a landscape painter, Vogel Sang (*sic*), who was in Ireland in 1734–5, as saying that '... Bellouchi [*sic*], nephew (I think) of ... Bellouchi History painter that was here in England had in the portrait way met with much employment, and in some years stay there [Ireland] clear'd about 2,000 pounds, but no work by him, or Vogelsang for that matter, has been identified.

The paintings of Francis Bindon, a gentleman amateur, c 1690–1765, are only too well known. He was the only Irish artist to study in Kneller's academy,<sup>15</sup> but, though he developed into a reasonable architect, his paintings are stiff, awkward and too inferior in quality to be included in this exhibition. He was a friend of Swift, whom he often painted, and was one of the rare artists who had a government pension, of £100 a year, presumably as a result of vice-regal patronage.<sup>16</sup>

The state of painting in Ireland does appear abysmal and, indeed, Berkeley in *The Querist*, 1735,<sup>17</sup> suggests the necessity for starting an academy for design and enquired 'whether when a room was once prepared, and models in plaister of *Paris*, the annual expence of such an academy need stand the public in above two hundred pounds a year?' This need was fulfilled when the (Royal) Dublin Society under Berkeley's friends Samuel Madden (159) and Thomas Prior took over Robert West's Academy in George's Lane in the mid 1740s and set it up as the (Royal) Dublin Society's Schools. Samuel Madden's interest in the arts led him to make a respectable collection of Italian paintings, twenty of which he willed to Trinity College. Berkeley, too, was a collector, and an entertaining description<sup>18</sup> of him reads: 'His present lordship [when bishop of Cloyne] successfully transplanted the polite arts, which theretofore flourished only in a warmer soil, to this

<sup>13</sup> TCD MSS, 750 N.3.8 pp 38 and 39

<sup>14</sup> Vertue, III, p 97

<sup>15</sup> Vertue, VI, p 169

<sup>16</sup> For a brief review of his paintings and information about his architecture see the Knight of Glin, IGS, April–September 1967, pp 1–36. For a discussion of his portraits of Swift see Sir Frederick Falkner, 'The Portraits of Swift', Temple Scott (ed.), *The Prose Works of Jonathan Swift* (1908), XII, pp 24–42

<sup>17</sup> 2nd edition, (1752), p 154

<sup>18</sup> Charles Smith, *The Ancient and Present State of the County and City of Cork* (1750), I, pp 146–7

northern climate. Painting and musick are no longer strangers to *Ireland*, nor confined to *Italy*. In the episcopal palace of *Cloyne*, the eye is entertained with a variety of good paintings, as well as the ear with concerts of excellent musick. There are here some pieces of the best masters, as a *Magdalen* of *Sir Peter Paul Rubens*, some heads by *Van Dyke*, and *Kneller*, besides several good paintings performed in the house, an example so happy, that it has diffused itself into the adjacent gentlemen's houses, and there is at present a pleasing emulation raised in this country, to vie with each other in these kind of performances. The great usefulness of *Design*, in the manufactures of stuffs, silks, diapers, damasks, tapestry, embroidery, earthen ware, sculpture, architecture, cabinet work, and an infinite number of such arts, is sufficiently evident'.

The artistic situation was improving, and the year 1730 was something of a turning point, for about then several artists of much higher quality started work. The most notable was James Latham (18–23), a painter of great talent, who, educated in Antwerp, seems to have been much influenced by Hermann Van der Myn and probably also by English rococo masters such as Highmore. Much better known is Stephen Slaughter (25–27), an Englishman who, after 1734, paid many visits to Ireland. Their styles are totally conflicting, the former having a well composed and realistic manner, while the latter specialised in delightful theatrical pieces, with more attention to the costume than to the face. Slaughter's talents in this direction can nowhere be better seen than in the painting of the rich brocaded silk with a gold ground that decorates the waistcoat and cuffs of John S. Rogerson (Fig 4, present whereabouts unknown). The influence of both these painters mingled in the talents of the artists of the next generation.

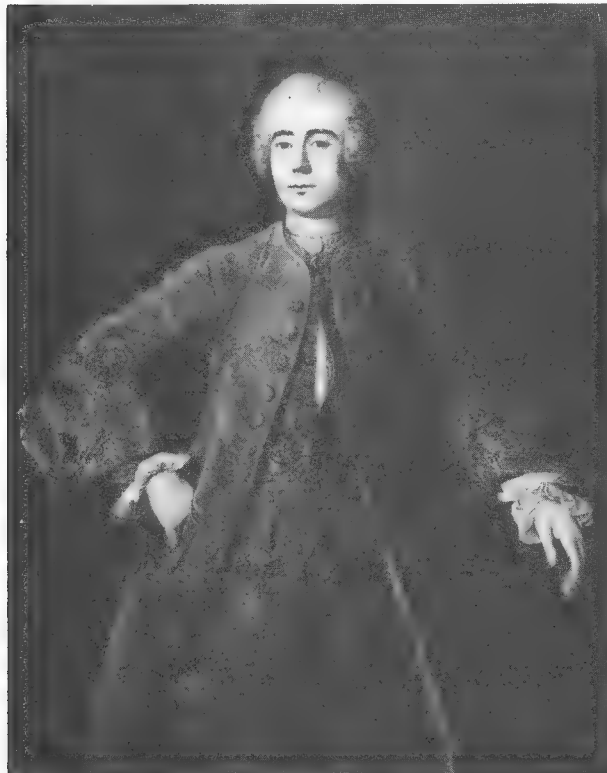


Fig 4 John S. Rogerson by Stephen Slaughter (1697–1765), signed and dated 1741.



Fig 5 John, second Viscount Molesworth by Anthony Lee (fl 1724–67), 1744. Collection: Viscount Molesworth.

<sup>19</sup> Edward Edwards, *Anecdotes of Painting* (1808), p 36

<sup>20</sup> Strickland, II, p 544

<sup>21</sup> Vertue, III, p 135

Fig 6 A Girl by John Lewis (fl 1740–57), signed and dated 1748.



Thomas Frye is a case in point (37–40, 121). He must certainly have learnt much from Latham before he went to England. Painting both miniatures and life-size portraits with a delicate touch, he is a painter of arresting sensitivity. In direct contrast there is the Stoppelaer family—Charles (fl 1703–45), Herbert (d. 1772) and Michael (fl. 1730–75)—also Dublin painters, one of whom, Herbert, went with Frye to London. Their work is summed up by Edward Edwards's caustic remark<sup>19</sup> that they 'do not possess any superiority that can distinguish them from the multitude of those commonplace portraits which are daily produced to preserve a face, but are rarely noticed beyond the third generation'. This comment could with equal justice be made of many another indifferent portrait silently mouldering in disintegrating Irish country-houses.

Anthony Lee (28–9) is a painter who shows the influence of Slaughter, but who was also obviously aware of contemporary English painting and is even known to have made copies of the work of Rosalba (Fig 5) and possibly Batoni. An interesting artist who has recently come to light is Jeremiah Barrett (41). He must have trained in Dublin, but, as all his works are found in the west of Ireland, it seems likely that he worked there. He has decided stylistic affinities with Lee and he, too, must have looked at Slaughter. Philip Hussey (30–2), from Cork, is likewise little known and is often a good painter whose style develops from contacts with Dublin.

That the provincial centres were now able to produce and employ artists is an indication of improving economic conditions. Various foreigners made short visits to Ireland in the mid-century and their success there further indicates the importance of Dublin as a social centre. The *State Ball at Dublin Castle* (24) brilliantly sums up the splendours of the Viceregal court. Benjamin Wilson was in Dublin in 1746 and again between '48 and '50,<sup>20</sup> when he wrote a treatise on electricity, and painted, amongst other works, two portraits, which are in Trinity College. In 1747 Philippe Mercier was reported by Vertue<sup>21</sup> as being in the Irish capital 'but made little stay there'. Only one signed Irish work by him *Henriette, wife of William le Fanu* (Coll: William Le Fanu), dated in the same year, is definitely known. Another rococo artist, Bartholomew du Pan, was in Dublin about 1750, when he painted Lord Harrington, the Viceroy, a portrait of Lord Shannon (Coll: the Earl of Shannon) and was probably responsible for the *Frederick, Prince of Wales and his wife* (Coll: Ulster Museum, Belfast) from the Stafford-King-Harman Collection. Rather later, c 1755–9, John Astley stayed for a very lucrative sojourn. He was truly an 'adventurer of the brush' as his picturesque biography (p 46) shows. However, these artists as far as we can judge had no effect on Irish painting.

John Lewis was an artist who worked as a scene painter at Smock Alley. He painted portraits of women and children in a rather wooden manner which is strangely charming. A good example of this is his portrait of a girl, last heard of in the Stirling Collection, Oakley (Fig 6). His portrait of Thomas Sheridan in the National Gallery of Ireland shows the sitter in an interior and is executed in a style which he must have learnt from English painters such as Highmore. A Dublin painter about whom little is known, beyond what can be gleaned from his signed and dated works, is Robert Hunter. By the 1750s, when he was painting various members of the King family (43, 44), he was a very proficient artist working in a manner close to that of Allan Ramsay, though some of his rococo trappings could have been picked up from Slaughter. By the 1760s his manner had changed: it is simpler and reflects developments in painting in England. There is no



evidence, however, that he actually visited England, but he could easily have seen the work of English artists such as Cotes, Devis and Reynolds in Ireland. That this was so can be gathered from some small full lengths very much in the manner of Devis dating from the 'seventies (45). A particularly telling piece of evidence about Hunter's eclecticism can be seen in his very fine portrait, signed and dated 1783, of Admiral McBride (Fig 7). It is extremely close in style to Tilly Kettle's, and, indeed, Kettle was probably in Dublin during that year (see p 67). Hunter's early styles are admirable and for some thirty years he was a painter of high quality whose work has been appallingly neglected. We are particularly sorry to be unable to locate his small full-length portrait said to be of the Scottish architect, Charles Cameron (Fig 8). His later painting, however, deteriorates under the influence of Reynolds, and it is a pity that it is by these works that he is best known today. Hunter's importance for Ireland is the greater because he was the only painter of quality who lived out his entire life there.



Fig 7 Admiral McBride by Robert Hunter (fl 1750–c 1803), signed and dated 1783.



Fig 8 ?Charles Cameron by Robert Hunter (fl 1750–c 1803), 1771.

In the second half of the eighteenth century, despite the liveliness of Dublin's social scene, London became the mecca for Irish artists, a drift probably connected with the foundation of the Royal Academy in 1768. From 1760, except for Hunter, whose position was clearly secure by his seniority and competence (Latham had died in 1747), no artist of talent was, apparently, able to make a continuous career in Ireland till the nineteenth century. Though the Dublin artists organised the Society of Artists, modelled on its London precursor, which held its first exhibition in 1765, they unfortunately found it difficult to collaborate and constantly split into smaller groups, and between 1780 and 1800 there were no public exhibitions.

The foundation of the Royal Dublin Society Schools, already mentioned, was of the utmost importance for the development of Irish art and gave it a very distinctive flavour. Both Robert West and James Mannin, his French or possibly Venetian assistant, were notable as draughtsmen and designers. They were educated in France. We find, therefore, that the two facets of



Fig 9 Lady Caroline Hamilton by William Watson (d 1765), signed and dated 1762. Collection: Earl of Roden.

<sup>22</sup> Brian FitzGerald (ed.), *Correspondence of Emily, Duchess of Leinster* (1949), I, p 149

<sup>23</sup> Edward A. McGuire, *The Connoisseur*, XCVII (1936) p 206

art which flourished well in Ireland were the decorative arts, such as plaster-work, silver-work and book-binding, and the art of pastel-drawing. Oil-painting was not taught, which may have been another reason for the exodus of so many painters to London. West was clearly a teacher of the first class, for both the quantity of his students and the quality of their work is remarkable. It is unfortunate that no single drawing by him remains known to us. Two other artists, French and French-trained respectively, who opened schools in Dublin were William Bertrand and Thomas Kelly, both of whom specialised in pastels. Of the known pastellists, far and away the best was Hugh Douglas Hamilton. His image as the draughtsman of charming, small oval portraits needs to be renewed and augmented by our growing knowledge of the fine work he did when in Rome. Robert Healy and Charles Forrest also practised as pastellists, but the work of neither is known outside Ireland. William Watson, is identified by only one signed work, dated 1762, of Lady Caroline Hamilton (Coll: the Earl of Roden, Fig 9), which is very close to the work of Francis Cotes. Lady Kildare writing to her husband, 7 December of the same year,<sup>22</sup> must be referring to him when she says: 'Dean Letablere . . . is going to sit for his picture to Mr Watson; is not that delightful?' He is obviously the painter of many unattributed pastels all over the country now given to Cotes and Hoare of Bath. A great many Irish artists who later became known in other branches of painting started as pastellists and some continued occasionally in this medium. They include Thomas Hickey, Alexander Pope, Matthew William Peters, Horace Hone and Martin Archer Shee. Lesser known pastellists include George Lawrence, whose label is reproduced here (Fig 10).<sup>23</sup>

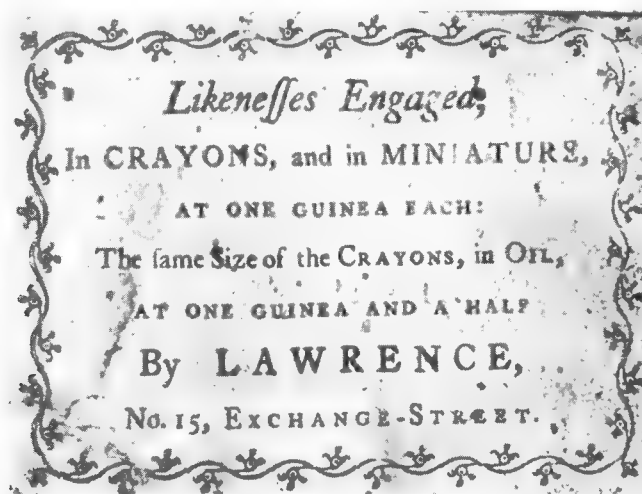


Fig 10 Label of George Lawrence (fl 1774–1802).

Three major artists dominate the second half of the eighteenth century, Nathaniel Hone (1718–84), James Barry (1741–1806) and Thomas Hickey (1741–1824). Hone has his roots in an earlier generation. Waterhouse<sup>24</sup> describes his first work as being like 'a Richardson with a polished surface', but we are inclined to think that Latham is the source of his style. After 1740 Hone's visits to Ireland were intermittent, but he never lost contact with his native country. He became a founding member of the RA, was a superb painter of children (49, 50) and had a real feeling for stage people (48). He was also able to paint in the grand manner with considerable authority

<sup>24</sup> p 183

and could turn a boring face into a picture. He is perhaps the finest portrait painter Ireland has produced and, at his best, stands comparison with some of his most talented English contemporaries.

James Barry would have hated to be included in an exhibition of portraiture such as this. Subscribing to the superiority of history-painting he felt portraiture to be an infinitely inferior art form. When he tackled it, however, he produced some magnificent pictures, varying from the grand full-length of the Duke of Northumberland (65) to his brilliant romantic self-portrait in the National Gallery of Ireland (68). His range within a small number of known portraits was very varied and probably only possible because he was basically a painter of subject pictures. As Waterhouse states: 'Never was there a more vivid example of Reynolds's recommendation to elevate the style of portraiture by borrowing from the grand style'.<sup>25</sup> The five portraits we are showing (64–68) are probably the most consistently high-quality works in the exhibition.

<sup>25</sup> p 189

Thomas Hickey, who studied in the Royal Dublin Society Schools between 1753 and 1756, was a wanderer. He went first to Italy, then returned briefly to Ireland before going to London and Bath and finally to India and China. His early work includes many crayons, but he never developed this medium as Hamilton did. He was very successful with his small full lengths and, of course, later in life his Indian subjects (71) gave him great scope, with colourful costumes, to develop a more brilliant manner.

George Chinnery, an Englishman who worked in Ireland, also went to the East, and so did Robert Home, another visitor, who is said to have supplanted Robert Hunter in his old age as the principal portrait painter in Dublin. The *World* of 9 June, 1787,<sup>26</sup> reports that 'Home, the painter, . . . is getting all the business of Dublin'. We are only exhibiting a token selection of the works of these English visitors to Ireland, so that, though many Homes survive, we are not representing him. It should also be added that in all honesty he was a very dull painter. Late-eighteenth-century visitors to Ireland also included Angelica Kauffmann, who was in Dublin for six months during 1771.<sup>27</sup> A number of her Irish paintings are known, including portrait groups of families she stayed with, among them the Tisdalls (Coll: The Hon Desmond Guinness) and the Elys (Coll: National Gallery of Ireland). Francis Wheatley did some of his best work during a visit to Ireland, begun in 1777, when he fled from England with another man's wife from his creditors. More debt and scandal again forced him to return to London in 1783. His works are rarely found in Ireland. The most distinguished visitor at the end of the century was the American artist Gilbert Stuart, whose fine portraits grace the dining-rooms of many an Irish house. His finest Irish works are a pair of portraits of Sir William and Lady Barker, which have detailed topographical backgrounds.

<sup>26</sup> Whitley Papers, VI, p 755

<sup>27</sup> See Lady Victoria Manners, *Angelica Kauffmann* (1924), p 38–40

Two notable absentee Irishmen were Matthew William Peters and Robert Fagan. Peters had a good sense of colour and his best portraits are very engaging and lively, though he has a tendency to deteriorate into maudlin sentimentality with a hint of eroticism. Robert Fagan, who came from Cork, worked almost entirely in Italy, in Rome and in Naples, where in 1809 he became Consul-General in Palermo for Sicily and the Ionian Islands. His subjects were travelling English families, and most of his works are to be found in England, though his masterpiece, a self-portrait with his wife, is in an Irish collection (94). His newly discovered *Lady Acton and her Children* (Fig 11) shows the family on an 'antique' seat with the coast-line near Palermo receding into the background. Marianne

Fig 11 Lady Acton and her Children  
by Robert Fagan (1767–1816), 1809.  
Collection: Hon Mrs Douglas Woodruff.



Acton had been married off at the age of fourteen to her uncle Sir John. The marriage took place on Nelson's flagship and the certificate was signed by Lady Hamilton. Marianne is supposed to have hidden under the piano when she was told she was to marry her Uncle John, aged sixty-three, and she had to be coaxed out with a box of chocolates.<sup>28</sup>

<sup>28</sup> Information from the Hon Mrs Douglas Woodruff

Fagan is a painter who deserves far more study, and it is to Italy that one must look for his artistic background. His neo-classical style must have been influenced by his enthusiasm for archaeology, and it would seem likely that he had looked at the work of Italian portraitists, such as Andrea Appiani, and of the French painter, François Xavier Fabre, who worked for many years in Florence.

In mentioning Italy, it is significant how many Irish artists and patrons were in Rome during the second half of the eighteenth century. Hewetson, the sculptor, lived there for over thirty years from c 1765, and his house may have been a place of contact for other Irishmen. This is illustrated by a letter<sup>29</sup> from Hewetson to George Cumberland in which he writes about the rival Roman artistic factions and adds: 'Exceptions to what I have just said are Hugh Hamilton and [Jacob] More, the landscape painter who belong to no party, yet have had their share of business'. Later in the same letter he mentions Fagan (p 64–5) and Lord Bristol, the famous Earl Bishop (63). Barry had been in Rome (1766–71); Hickey returned to Dublin in 1767 from Italy, and Peters came back in the early 'sixties.

<sup>29</sup> Whitley Papers, V, p 520

It is very difficult to choose which names to select in the early-nineteenth century, as nearly all the painters can be described as competent but mediocre. The decline may have been partly due to the exodus of so many of the aristocracy from Dublin to London after the rebellion of 1798 and the Act of Union of 1801. After this date Dublin society became, basically, *bourgeois*, and the capital, although intellectually lively, was without its former fashionable glitter. We had, therefore, to make a very difficult decision: whether to give a true picture of the quantity of paintings produced in Ireland or to cream off what we felt was the most telling. We decided on the latter course because the sheer dullness of the average portrait was too much for us, and we are, therefore, giving a somewhat distorted view of the period from 1815 to 1860. The



painters shown include Martin Cregan, John Comerford, who painted life-size heads as well as miniatures and who is especially good in some sympathetic portraits of old ladies (99), Joseph Haverty and Nicholas Crowley, who was at his best as a painter of charming conversation pieces. Richard Rothwell is also included. He painted romantic portraits, but his technique seems to have been very poor, so that most of his work is now in a ruined state. In his time, though, he was regarded as Lawrence's successor. William Cuming is represented by a portrait of James Gandon (96). Our selection is small and reference should be made to other artists who worked in Ireland at this time: George Mulvany, Thomas Bridgford, Charles Grey, who is best known for his drawings, John Slattery, George Joseph and the various members of the Brennan family.

Sir Martin Archer Shee, who became president of the Royal Academy on the death of Sir Thomas Lawrence in 1830, made his career almost entirely in England, so that his work is not commonly met with in Irish collections. He is at his best with male sitters and can paint very successfully on a large scale. He was one of the last painters in the grand manner and his work has been, until recently, much underrated. The most prolific of the early-nineteenth-century painters to be found in Ireland is Stephen Catterson Smith, the elder, who, although a humdrum painter of men, excels in his interpretation of women. He produced delicious portraits of ladies afloat in crinolines, contrasting the simplicity of their smooth hair-styles with the airy frivolity of their clothes, which he paints with great fluency and lightness (107).

Daniel Maclise, who started in Cork as a portrait draughtsman taking likenesses of young officers, became a subject-picture painter in London, but, nevertheless, he produced a number of finely characterised portraits, notably his painting of Charles Dickens in the National Portrait Gallery, London. In this exhibition we are showing him in a far more romantic vein (110-1). Sir Thomas Alfred Jones, who is not represented here, was enormously prolific and competes with the younger Catterson Smith, his contemporary, for the prize for boring portraits. Sir Frederick Burton, on the other hand, who later became one of the great directors of the London National Gallery, was in his youth a portrait draughtsman and watercolourist of great delicacy and charm.

Having contemplated the line of faces which make up this exhibition, can we make any generalisation about the 'Irishness of Irish art', to use the form of Nikolaus Pevsner's phrase? The answer seems to be, almost certainly, no. The Irish nobility and gentry may have shown a liking for exaggerated elaboration in their clothes and a delight in the overloaded decoration of their mahogany side-tables and chased silver, but in their portraits there is little to differentiate them from their English counterparts. Many Irish portrait-painters had direct contact with the Continent, and frequently they worked parallel with English developments. We hope that this exhibition will set them into historical perspective and establish that there are some masterpieces in Irish portrait-painting.

## Abbreviations

Brent, the Late Cecil <i>Catalogue of Antiquities from Collection of</i> , sold in 1903 by James Tregaskis, 'The Caxton Head', 232 High Holborn, London	Brent
Collins Baker, C. H. <i>Lely and the Stuart Portrait Painters</i> (2 vols), 1912	Collins Baker
Collins Baker, C. H. Annotations for his copy of <i>Lely and the Stuart Portrait Painters</i> together with annotations from Catalogue of Royal Collection at Windsor Castle, Typescript 1319 (fol ND Art-Hist), National Portrait Gallery	Collins Baker MS
Dawson, H. R. <i>A Memoir of the Medals and Medallists connected with Ireland</i> Dublin, 1839	Dawson
<i>Dictionary of National Biography</i>	DNB
Delany, Mary Granville Mrs, ed Lady Llanover <i>Autobiography and Correspondence of Mary Granville Mrs Delany</i> (6 vols), 1861	Mrs Delany
Edwards, Edward <i>Anecdotes of Painters</i> , 1808	Edward Edwards
Farington, Joseph <i>The Farington Diary</i> , ed J. Grieg (8 vols), 1922–8	Farington
Forrer, L. <i>Biographical Dictionary of Medallists</i> 1904–23 (8 vols)	Forrer
Frazer, W. 'The Medallists of Ireland and Their Work' <i>Journal of the Royal Society of Antiquaries of Ireland</i> 1885–6, 1887–8, 1893	Frazer 1886 Frazer 1888 Frazer 1893
Gandon, T. and Mulvany, T. J. <i>Life of James Gandon Esq</i> . . . 1846	Mulvany
Gunnis, Rupert <i>Dictionary of British Sculptors, 1660–1851</i> 1953	Gunnis
Gunnis, Rupert, MS additions to his <i>Dictionary</i> , Courtauld Institute, London	Gunnis MS
Irish Georgian Society Bulletin	IGS
Kirkpatrick, T. P. C. <i>Henry Quin MD</i> Dublin, 1919	Kirkpatrick
Noack, Frederick, Notes in the Biblioteca Herziana, Rome	Noack
Pasquin, Anthony (pseudonym for John Williams) <i>An Authentic History of the Professors of Painting, Sculpture and Architecture who have practised in Ireland</i> . . . 1796	Pasquin
Pope, Alexander <i>Correspondence</i> , ed George Sherburn (5 vols, illus), 1956	Sherburn
Strickland, W. G. <i>A Dictionary of Irish Artists</i> (2 vols), 1913	Strickland
Strickland, W. G. <i>A descriptive Catalogue of the Pictures, Busts and Statues in Trinity College, Dublin</i> 1916	Strickland TCD Cat
Vertue, George, The Note-books of George Vertue relating to Artists and Collections in England, edited and published by the Walpole Society:	Vertue I Vertue II Vertue III Vertue IV Vertue V Vertue VI
Vol I <i>Walpole Society</i> , XVIII (1930)	
Vol II op cit XX (1932)	
Vol III op cit XXII (1933–4)	
Vol IV op cit XXIV (1935–6)	
Vol V op cit XXVI (1937–8)	
Vol VI op cit XXX (1951–2)	
Walpole, Horace, <i>Anecdotes of Painting in England</i> , from notes by George Vertue, with additions by Rev J. Dalloway, ed Ralph N. Wornum (3 vols) 1862	Walpole
Waterhouse, Ellis K. <i>Painting in Britain 1530–1790</i> , 1953	Waterhouse
Westropp, M.S.D, Chapter 11— <i>Medals, Part XI—Coins and Medals. General Guide to the Art Collections, National Museum of Ireland, Dublin</i> 1910	Westropp
Whitley, W. T. MS notes and cuttings relative mainly to art and artists in England left by the late Mr W. T. Whitley and now in the Department of Prints and Drawings, British Museum, quoted by courtesy of the Trustees of the British Museum.	Whitley Papers

British Museum  
National Gallery of Ireland, Dublin  
National Museum of Ireland, Dublin  
National Portrait Gallery, London  
Royal Academy  
Royal Dublin Society  
Royal Hibernian Academy  
Royal Irish Academy  
Trinity College, Dublin  
Victoria and Albert Museum, London

BM  
NGI  
NMI  
NPG  
RA  
RDS  
RHA  
RIA  
TCD  
V and A

*in* = inch  
*cm* = centimetre  
*h* = height  
*ob* = obverse  
*rev* = reverse





# Catalogue



2 Kendrick Fownes, anonymous, late-seventeenth century

# Paintings Drawings and Pastels



## ANONYMOUS

### 1 Red Mary O'Brien c 1640

oil on canvas  
32 x 26 in/81.3 x 66.1 cm

Provenance: bought by the present owner from a sale at Ennistymon House, Co. Clare.  
Literature: Hon. Donough O'Brien, *History of the O'Briens*, 1949, p 203-5, rep. opp. p 264

Red Mary O'Brien, *Maire Ruadh*, was the daughter of Sir Torlough Roe McMahon, Bt. She married three times: firstly, Colonel Neylan; secondly, in 1639, Colonel Conor O'Brien of Lemeneagh, ancestor of the Barons Inchiquin, who was slain in battle in 1651; and, thirdly, immediately after her second husband's death, to keep the family property, Captain John Cooper, of Ireton's Army, whom she is said to have murdered. For full particulars see O'Brien (op cit). She is depicted wearing a magnificent ornament of a similar type to the Canning jewel in the Victoria and Albert Museum. Her broad collar and other trimmings are of contemporary Flemish bobbin lace. The coat of arms is that of the O'Briens.

We have included this work as it is one of the rare examples of a portrait almost certainly painted in Ireland in the first half of the seventeenth century.

Lent by Anne, Lady Inchiquin

## ANONYMOUS

late-seventeenth century

### 2 Kendrick Fownes

oil on canvas  
54 x 43 in/137.1 x 108.6 cm

Provenance: by descent through the Tighes of Woodstock, Co. Kilkenny, into which family the Fownes heiress married (see 47)

From the appearance of the sitter it looks as if this portrait had been painted in the late 1680s, and this is consistent with what is known of Kendrick Fownes's life. He was married by 1709, was Sheriff of Co. Wicklow in 1713 and died in 1717, predeceasing his father, Sir William Fownes, by seventeen years. His father was closely connected with Dublin Corporation and was a member of the Irish Parliament, so that the portrait is likely to have been painted in Ireland. It appears to be one of a group of well executed portraits in Irish collections which is not attributable to either Wright, Morphey, Smitz, or Pooley. We are of the opinion that this group may represent the work of James Gandy, a student of Vandyck who was brought to Ireland by the Duke of Ormonde in 1661 and who lived there till his death in 1689. The Rev M. Pilkington (*A Dictionary of Painters*, 1805) states that there were 'at this time in Ireland many portraits, painted by him, of noblemen and persons of fortune, which are very little inferior to Vandyck, either for expression, colouring, or dignity; and several of his copies after Vandyck, which were in the Ormonde collection at Kilkenny, were sold for original paintings of Vandyck'. J. N. Brewer (*Beauties of Ireland*, 1825, I, p 418) has a list of

the portraits in the Long Gallery at Kilkenny Castle and particularly notes a painting of Queen Henrietta Maria, remarking that it was 'said to be by Vandyck, but probably a copy by Gandy . . . [who is] believed to have executed many pictures under his [Ormonde's] patronage'. Unfortunately it has been impossible to trace these Ormonde portraits, though some of them may be in the collection of Count Van den Steen de Jehay, Château de Jehay, Belgium. Attributions to Gandy by Strickland have proved inaccurate (see 9 and 10).

Collins Baker (II, p 61) admits that he had 'seen no single portrait with even lucid claims to James Gandy's authorship', though he tentatively ascribes two paintings in the Guildhall at Exeter to him. Obviously, the group we are considering has no connection with those Dobsonesque works. The closest to Van Dyck is a portrait of a member of the De la Poer family in the collection of Count de la Poer, and another is of a child, Henry Stewart (fl. 1670-1717), in the collection of Colonel Clements.

The pose of this portrait is obviously based on W. Wissing's *Lord Burleigh* (Coll: Marquess of Exeter). Gandy, if indeed he is the artist, could have easily known the mezzotint after the Burleigh portrait, for it was published in 1686 by John Smith (see J. Chaloner Smith, *British Mezzotinto Portraits*, 1883, III, pp 1144-5). The painter has copied the dog in reverse from the mezzotint, though he has maintained the stance of the sitter.

Lent by Mrs John Lade

## GASPAR SMITZ d 1707

Smitz was a Dutch artist who is said to have come to England shortly after the Restoration and who became a member of the Guild of St Luke in Dublin in 1681, remaining a member till 1688. Walpole (II, p 617) says he did not die till 1707. A great deal of confusion surrounds this artist, who is said, according to another statement by Walpole (*ibid*, p 618) to have painted a small picture of the Magdalen in the Painters' Hall in London. This, however, appears to be an earlier work by another and more distinguished hand and is signed FS (monogram) and dated 1662. Two pictures at Hatfield, *The Annunciation* and *The Three Maries at the Sepulchre*, do, however, represent his stay in England. Vertue (IV, p 120) says that 'Gaspar Smith came to Dublin from England was brought thither by Lady ... whom he taught to draw and paint. There he had encouragement from her, and resided & painted portraits. Liv'd and dy'd there about 1707. Mr Maubert had his first instructions in drawing and painting from him in Dublin. Mr Gandy of Exeter had some instructions from him when in London ... [this will be William Gandy, son of James] Gaspar Smith kept allwayes a Madam or Maulkin, who served him when he wanted a Model for his Magdalens. That he painted those small kind of paintings was his greatest art'. Walpole's account (op cit) varies only in some details: 'a Dutch painter, who came to England soon after the Restoration, and who, from painting great numbers of Magdalens, was called *Magdalen Smith*. For those penitents sat a woman that he kept, and called his wife. A lady, whom he had taught to draw, carried him to Ireland, where he painted small portraits in oil, had great business and high prices. His flowers and fruit were so much admired, that one bunch of grapes sold there for £40 ... He had several scholars, particularly Maubert and one Gandy of Exeter. However, notwithstanding his success, he died poor in Ireland, 1707'.

Three authentic portraits exist from which his style can be quite reasonably identified: 1) *James, second Marquess of Annandale*, inscribed *G. Smitz pinxt* (Singer Sale, Christie's, 21 February, 1930); 2) Elizabeth Grace, engraved in Sheffield (Grace, *Memoirs of the Family of Grace*, 1825, pl VI), and now in the collection of Captain John Brooke; 3) *The Second Earl of Yarmouth*, 1653/4–1732, a small full length, (Erskine Sale, Sotheby's, 5 December, 1922). Comparing these with three portraits attributable to him at Malahide (see 3), it is obvious that Smitz worked for the Nugents, Earls of Westmeath.

Walpole and Vertue state that he taught painting, and it is clear he taught Garrett Morphey, for Morphey's early style is very close to his. He was also a picture restorer (see end-papers for his letter on restoration to Sir John

Perceval) and may have been an artist's colourman, for Perceval visited him on 2 February, 1686, in Dublin and 'of him bought some paints' (HMC, MS, Earl of Egmont, 1923, III, p 366). Smitz was the rival of Wright the younger.

### 3 Lord Delvin

oil on canvas  
29 x 24½ in/73.7 x 62.2 cm

Provenance: by descent

Christopher, Lord Delvin, was the son of Richard Nugent, second Earl of Westmeath. He was the father of the third and fourth earls; he died before 1680. This picture dates to the mid-1660s and is the earliest of the three at Malahide. Smitz must have been in Ireland considerably earlier than his admission to the Guild of St Luke. He may well have travelled several times between England and Ireland.

Lent by Lord Talbot de Malahide, CMG



3

**JOHN MICHAEL WRIGHT**  
**THE ELDER 1617-1690/1700**

The main sources for Wright are Waterhouse (pp 66-9), Collins Baker (I, pp 182-195) and M. Whinney and O. Millar (*English Art, 1625-1714*, 1957, pp 184-7). Many of his works were exhibited in the RA, *The Age of Charles II*, 1961, therefore it is only necessary to summarize his career briefly. He was apprenticed to the Scottish portrait-painter Jamesone; later he went to Rome and Flanders, returning to England in 1656. After the Restoration he worked for both Charles II and the Duke of York, styling himself *Pictor Regis*. He was a rival to Lely, and his rather thinly painted style is delicate and highly drawn. We believe he was in Ireland when he painted the Talbot girls (4) in 1679, though why he described himself as *pictor Regini* in the inscription is difficult to understand. Another Irish sitter, Lady Clancarty, was painted by Wright in the same year and the portrait originally hung in the Long Gallery of Kilkenny Castle (J. N. Brewer, *Beauties of Ireland*, I, p 422). His *Irish Chieftain* (Sir Neil O'Neil, Coll: Tate Gallery, London) is dated 1680, and, though Dublin is not mentioned in the signature, as it is in that of the Talbot girls, we feel it could have been painted in Dublin. (For his nephew see following biographical note and 5.)

**4 Catherine and Charlotte Talbot**

oil on canvas  
51 $\frac{5}{8}$  x 43 $\frac{1}{2}$  in/130.9 x 109.9 cm

Provenance: by descent

Exhibition: Dublin 1872 (66)

This picture was formerly inscribed on the back: *James Mich Wright, à Londres, pictor Regini pinxit, Dublin Anno 1697*. 'James' is probably a misreading of Jos or Johannes. The two girls were the daughters of Colonel Richard Talbot, afterwards Earl and titular Duke of Tyrconnell. The elder, Charlotte, married Richard Talbot, called Lord Baltinglas.

Lent by Lord Talbot de Malahide, CMG





## JOHN MICHAEL WRIGHT THE YOUNGER

There is no information about this artist except for two mentions in *Vertue* (I p 31; IV p 163). The second reference states that the elder Wright 'had a nephew (called then) young Wright who learnt painting of his Uncle after whose death he went to Ireland and settled there & was living many years afterwards'. The elder Wright did not die till 1700, but from the first reference it would seem that his nephew was in Ireland earlier than this, for it states that: 'Mr. Michael Wright painter was in Ireland several years where was in great esteem at the same time there was *Magdalen Smith* [Gaspar Smitz, 3] and Mr. Pooley painters. Wright is said in his first year of coming there he gain'd nine hundred pounds. He had ten pounds a head—Smith and he were always at strife which was the best painter'.

There is a group of works in Ireland which is almost certainly by the younger Wright, working not surprisingly in a manner very close to that of his uncle. Three portraits of the Misses Hore, of Dublin, in the Bellew collection (see 5) are very similar both in costume and in treatment to the Malahide picture by the elder Wright (4). Other works were formerly in the collection of Sir Cecil Stafford-King-Harman. These include a portrait of *Robert, second Lord Kingston*, wearing a coronet and peer's robes (Ulster Museum, Belfast, see Fig 2), *The First Lord Kingston* (Coll: the Knight of Glin), previously thought to have been the last White Knight, and *Owen Wynne* (Coll: the Hon Desmond Guinness). It seems that the work of the younger Wright is of coarser quality and is simpler in composition than that of his uncle, as a comparison between the Malahide portrait (4) and the Bellew portrait (5) indicates.



**5 Miss Hore**

oil on canvas  
30½ x 25 in/77.4 x 63.5 cm

Provenance: by descent

This is one of a set of three portraits at Barmeth of three sisters, said to be the daughters of Matthew Hore of Shandon, Co. Waterford. The eldest, Ismay, married a Devereux; Brigid married a Duff; and Mary (Margaret) married Thomas Bourke, sixth Baron Castleconnell (d 1687). They had two brothers, John and Martin, both MPs. John inherited Shandon, and his granddaughter, Mary, was co-heiress with her two sisters and married, in 1756, Sir Patrick Bellew, fifth Baronet and ancestor of the present owner. It is uncertain which daughter is represented here.

Lent by Captain Bryan Edward Bellew

## EDWARD LUTTERELL fl 1673–1723

According to the Rev M. Pilkington (*A Dictionary of Painters*, 1805) he was born in Dublin; but nothing is known of his life before he came to London and became a student at New Inn. He soon abandoned law and began painting portraits in pastel, training first under Ashfield and later developing a style of his own, drawing with crayon straight onto a prepared copper plate (*Vertue* I, p 42). John Evelyn mentions the group-portrait, now missing, of his cousin's children 'all painted in one piece very well . . . and seeming to be as finely painted as the best miniature' (*Walpole* II p 475). He was one of the first native practitioners of mezzotint, his earliest known work being the portrait of *Anthony, first Earl of Shaftsbury*, after Greenhill, dated 1673. He provided imaginary portraits of the English monarchs from Henry I to Charles I, engraved by Vanderbank and Van der Gucht, for Bishop Kennet's *History of England*, 1706. He is last heard of in *Vertue's* list (III, p 12) of 'Names of living painters of note in London' in 1723. The most authoritative account of his life is to be found in C. F. Bell, 'English Seventeenth Century Portrait Drawings in Oxford Collections' (*Walpole Society*, V, 1915–17, pp 1–18). Pastellists in Ireland at this date are almost unknown; however, four heads are in the Beaumont Collection at Belvedere. Two of them—the Earl of Egmont and General Earle—are signed 'Henriette Dering Fecit, Dublin' 1705 and 1709 respectively. She must have been an amateur and probably a niece of Lord Egmont. They are, however, competent and show the influence of Lutterell.

### 6 Portrait of a Man

pastel on copper  
12 x 10 in/30.6 x 25.5 cm

Signed and dated: *E Lutterell fe 1699*

Provenance: P. Quigley, Dublin; NGI (2352)

Literature: C. F. Bell, *op cit*, pp 9–17

Only four signed works in crayon by Lutterell are known: the portraits of Samuel Butler, in the Bodleian Library, Oxford, of Butler and of Sancroft, in the NPG, and this portrait of an unknown man. This work is unique in being the only one to bear his signature in full with the date. It has been suggested that it is a portrait of William Congreve (1670–1729).

Lent by the National Gallery of Ireland, Dublin

## GARRETT MORPHEY

fl 1680–1716

Morphey's origins are obscure. From his painting of Lady Jane Chichester, daughter of the second Earl of Donegal (Coll: Sir R. Barrett-Lennard), it is evident that he was a pupil of Gaspar Smitz. His style develops, however, and far exceeds that of his master. His earliest known work is his portrait of Archbishop Oliver Plunkett, executed 1681 (engraved J. Vander Vaart), of which a number of versions exist, none of which is convincingly by Morphey's hand. Morphey probably travelled on the Continent, for his style (7, 8) appears to be influenced by both Gaspar and Constantine Netscher, and it is interesting that the portraits datable to the 1690s by Hermann van der Myn are also similar to Morphey's. It is pure speculation, but we wonder whether the reason Latham went to Antwerp (see p 34) for his education was because Morphey suggested this. Van der Myn is known to have taught in Antwerp in 1716.

Morphey was certainly in England in 1686, when he was paid twenty-four pounds for painting a full length of Henry, Duke of Newcastle, now at Welbeck (rep Collins Baker II p 70). He is mentioned in the Portland papers, 19 June, 1688 (HMC, 14th Report, Appendix, pt II, p 441), as 'one Morphey, a Roman Catholic painter, drinking confusion to those who did not read his Majesty's Declaration, was attacked and beaten by one of the King's officers quartering in those parts [York]'. It seems that he was working in Yorkshire between these two dates. From the Dering MSS., (quoted under 11) we know he was in Dublin in 1694.

Strickland mentions some details concerning his later activities in Dublin, though we have not been able to find works which would date later than 1700. He seems to have been a fairly prolific artist and his work can be found in private collections all over Ireland.

### 7 The Countess of Kingston

oil on canvas  
20½ x 17½ in/52 x 44.4 cm

Signed: *G. Morphey*; inscribed on the back *G. Morphey, Lady Kingston*

Provenance: by descent

Literature: the picture is mentioned in a MS catalogue at Weston Park of pictures sent from London to Weston in 1735 (252)

Lady Kingston was Anne Greville, daughter of Robert, fourth Lord Brooke. She married the fourth Earl of Kingston-upon-Hull, c 1685. He died in 1690. The picture is most likely to have been painted between these years. She died in 1702. In both this picture and that of Lord Bellew (8) a squirrel is shown at the sitter's feet.

Lent by the Earl of Bradford TD DL



### 8 John, First Baron Bellew of Duleek

oil on canvas  
27 x 24 in/68.6 x 61 cm

Provenance: by descent

John Bellew, first Baron Bellew of the first creation, commanded a regiment of infantry in Ireland and was a Roman Catholic peer who sat in James II's parliament of 1689. He died of wounds received at the Battle of Aughrim, 1691. Stylistically this is comparable with the portrait of Lady Kingston (7). Lord Bellew's pose, lying, robed, in a romantic landscape, is obviously based on the concept of melancholia as portrayed in Isaac Oliver's portrait of the first Baron Herbert of Chisbury. For a full discussion of this theme see Roy Strong (*Apollo* LXXIX, April 1964, pp 264–9) and Frederick Cummings (*The Burlington Magazine* CX, December 1968, pp 659–66).

Lent by Captain Bryan Edward Bellew



### 9 Caryll, Third Viscount Molyneux of Maryborough

oil on canvas  
29½ x 24 in/74.9 x 61 cm

Provenance: by descent

Lord Molyneux (1622–1699/1700) was the father of Lady O'Neil (10). As a Roman Catholic he had a chequered career, though during James II's reign he was Lord Lieutenant of Lancashire and Admiral of the Narrow Seas, when this portrait was probably painted. (For a further discussion of this attribution see 2 and 10.).

Lent by Lord Talbot de Malahide, CMG

### 10 Lady Neil O'Neil

oil on canvas  
50¼ x 40 in/127.6 x 100.8 cm

Provenance: by descent

Lady O'Neil was Frances, daughter of the third Viscount Molyneux (9) and she married Sir Neil O'Neil, of Killelagh, in 1677. He was painted by Joseph Michael Wright the elder (q.v.) as the *Irish Chieftain* (Tate Gallery, London). O'Neil's portrait by Morphey also hangs at Malahide. O'Neil died, aged thirty-two, from wounds received at the Battle of the Boyne, 1690. The funerary urn carved with a *memento mori* of a skull and crossbones in this portrait suggests that it was painted soon after her husband's death.

Strickland attributes these portraits and that of her father to James Gandy. However, the painting of the drapery, the elongated fingers and other stylistic qualities make the attribution to Morphey secure. This portrait is very close to that of Lady Santry (present whereabouts unknown; Collins Baker, II, rep opp p 70).

Lent by Lord Talbot de Malahide, CMG



10

### 11 Mrs Wogan

oil on canvas  
17¼ x 14 in/45.1 x 35.6 cm

Provenance: by descent

Mrs Wogan (b after 1680, d before 1728) was Rose, daughter of Sir Neil O'Neil and his wife (10). She married, c 1707, Colonel Nicholas Wogan, of Rathcoffey, Co Meath, whose daughter and co-heir married John Talbot of Malahide. This portrait and that of her sister Anne, wife of John Segrave, of Cabragh, also at Malahide, are two of Morphey's later works. In it the lace is a much more freely-handled version of the same technique used by Gaspar Smitz, his master. It also compares with his portrait of Lady Mountjoy (Coll: Charles Hamilton). This type of portrait may have been a typical production, for we find listed (Dering MSS., Coll: Mellon)

among the 'Pictures in London', one, 'Elizabeth Waller Lady Shelbourne in an oval of 18 inches diameter drawn in a veil by Mr Murfey in Dublin 1694 ...'.

Lent by Lord Talbot de Malahide, CMG

## HUGH HOWARD 1675-1738

Hugh Howard was born on 7 February, 1675, the eldest son of Ralph Howard, MD, who had been elected President of the College of Physicians in Dublin in the previous year. The Howard family went to England in 1688, and in 1697 Hugh joined the suite of Thomas, eighth Earl of Pembroke, in connection with his mission as Ambassador to the Treaty of Ryswyck. Howard had an introduction to Matthew Prior and seems to have become a friend of the poet, for he painted a portrait of Prior's beloved Anne Durham in the guise of Flora. The painting prompted the poet to write 'To Mr Howard: An Ode', written in 1708 and published in *Poems on Several Occasions*, 1709. Howard went from Holland to Rome, where he studied under Carlo Maratti, in whose circle he would have met many English travellers to Rome.

Howard returned from Italy through France in 1700, and, after a short visit to his family, now back in Dublin, settled in London, where he seems to have become a reasonably successful portrait-painter. He visited Ireland following the death of his father in 1710 and on subsequent occasions. As well as painting, he seems to have made good use of the general knowledge which he acquired in Rome, for he acted as adviser and agent to several prominent collectors, including the Earl of Pembroke and the second Duke of Devonshire. In 1714 he abandoned his brush, married the heiress Thomasine Langston and was appointed Keeper of the Papers and Records of State. In 1726 he was made Paymaster General of the Royal Works. Howard managed to collect a large number of works of art—painting, drawings, prints and medals—which passed through the ownership of his brother, Robert Howard, Bishop of Elphin, to the Earls of Wicklow. In 1873 the British Museum purchased almost two-and-a-half thousand prints and drawings, while the remainder of the collection was sold at two sales at Sotheby's, 12-20 December, 1873, and 27-8 November, 1874. These two sales comprised 2116 lots (most of which contained up to ten items) and realized £7,636 11s 6d.

Hugh Howard died on 17 March, 1738 (*The Gentleman's Magazine*, March 1738, p 165), his wife having predeceased him in 1728.

Hugh Howard's style as a portrait-painter places him in the Kneller tradition. It is a style rather close to that of Charles Jervas, though noticeably softer in the handling of drapery and, especially, of wigs, a characteristic which derives perhaps from his studies under Maratti. As a draughtsman Howard was very eclectic, a fact attributable to his

innumerable studies of Old Masters, several of which are preserved in the British Museum. However, a better impression of the variety of these studies can be gained by scanning the sales catalogues of his collection. Howard's talent was praised excessively by some of his friends, and is assessed adequately by the words of an undated letter to the artist from his brother, Robert: '... t's your peculiar character to be easy and agreeable' (Wicklow Papers, National Library of Ireland). His achievements certainly did not attain the height envisaged by his brother later in the same letter: 'The extraordinary success you have already met with and the promises of far greater, has giv'n me some reason to suspect that Ireland may in time produce a Raphael or Angelo ...'.



## 12 Carlo Maratti

black chalk on blue paper  
8 $\frac{7}{8}$  x 8 $\frac{7}{8}$  in/22.6 x 22.6 cm

Provenance: Wheeler, from whom purchased by Sir Robert Witt (Witt Collection 2826)

This drawing, previously known as *Portrait-head of a Man*, unquestionably seems to be a study after the head of Carlo Maratti in the *Self-portrait* at the Musées Royaux des Beaux-Arts de Belgique, Bruxelles (*Catalogue de la peinture ancienne*, 1957, p 68, 806). Dr Mezzetti dates the Brussels picture to c 1675 and even suggests that the artist may have kept it in his studio for several years ('*Contributi a Carlo Maratti*', *Rivista dell'Istituto Nazionale d'Archeologia e Storia dell'Arte*, NS 4, 1955, pp 299, 301, 319, No 17). Hugh Howard was a pupil of Maratti between 1697 and 1700 and may have executed this delicate drawing at that time. Because of its close likeness to the Brussels portrait, it does not seem probable that Howard based his drawing on any other work. It is highly improbable that either of the two known Maratti drawings connected with the Brussels self-portrait,

that at Christ Church, Oxford (No 0621, C. F. Bell, *Drawings by the old Masters in the Library of Christ Church, Oxford*, 1914, p 65), or the one in the Albertina (A. Stix and L. Froehlich-Bum, *Beschreibender Katalog der Handzeichnungen in der Graphischen Sammlung Albertina*, 1932, No 765), could have been the basis of Howard's study.

There is another published study after the Brussels self-portrait in the Kunstmuseum Düsseldorf (No FP 7479, A. S. Harris and E. Schaar, *Die Handzeichnungen von Andrea Sacchi und Carlo Maratta*, 1967, p 191, No 683).

Dr Schaar (loc cit) suggests that the Brussels self-portrait of Maratti should be dated to the last decade of the artist's life. If it is a late work and not a painting of c 1675, it is perhaps possible that it was done while Howard was studying under Maratti.

Lent by the Courtauld Institute of Art, Witt Collection, London

## 13 Arcangelo Corelli

oil on canvas  
46 $\frac{1}{2}$  x 34 $\frac{1}{4}$  in/118 x 87 cm

Provenance: Mr Anthony; Dr H. W. Cummings, FSA., Dulwich, at the sale of whose collection, Christie's, 17 December, 1915 (Lot 147), purchased for 6 guineas on behalf of the NGI (773).

Literature: MS letters in the National Library of Ireland (MS 10201, 1 and 15) between Sir Walter Armstrong, Sir Alec Martin and Sarah Purser, 1915

Engraved: Smith

Hugh Howard certainly painted three versions of the portrait of Corelli (1653–1713): the one in the Faculty of Music, Oxford, that in the house of the Royal Society of Musicians of Great Britain, London, and the one exhibited here. The Dublin picture is the only one which has a decorative border, a feature omitted in Smith's engraving, which, as regards the portrait, follows the Dublin version with great accuracy. The Vandergucht engraving, on the other hand, is based on the version which now belongs to the Royal Society of Musicians of Great Britain.

A further very closely related portrait of Corelli, now lost, belonged to the Earl of Mount Edgumbe, one of whose predecessors actually studied under Corelli in Rome. The portrait was attributed to Maratti when it was exhibited at the RA in 1938 (311). This attribution is to be questioned, even on the basis of a photograph, and is not accepted by Dr Mezzetti in

her monograph on Maratti. Moreover, when Sir J. Hawkins wrote his fourth volume of *A General History of the Science and Practice of Music*, 1776, he attributed a painting of Corelli in the Mount Edgumbe Collection to Hugh Howard. He also said that this painting was the basis of Smith's engraving. It is most probable that Hawkins was referring to the portrait that was exhibited at the RA as by Maratti, shortly before the war, and that he did not know the picture exhibited here. The other alternative is that the Dublin portrait belonged to Lord Mount Edgumbe in 1775, which seems a less likely hypothesis.

Lent by the National Gallery of Ireland, Dublin

According to Waterhouse (p 107) Jervas probably studied and worked under Kneller in 1694-5. He is, however, described as 'Charles Jervas of the city of Dublin, gent' in 1697-8, according to Strickland (no source given). Vertue says he made small copies of the Raphael cartoons, then at Hampton Court, in about 1698 and sold them to Dr George Clarke of All Souls, Oxford, who lent him £50 to travel to Italy in 1699. He stayed there some ten years, and Vertue notes that he was called Carlo Jervasi (III, p 16) and continues, saying that 'he having learnt the art of painting at the wrong end was thirty years old, when att Rome. & esteemed as good, ingenious painter, he began then to learn to draw as if he had never learnt before'. Many of the copies after Carlo Maratti and other Italian painters which were included in the sale of his collection after his death must have been done at this time. He returned to England in 1709 and then, as Vertue says (op cit) 'by his talk and boasting he had a great run of business when he first came from Italy but it would not do, what he did answered not expectation'. Despite Vertue's cattiness, Steele (*Tatler*, 15 April, 1709) could say of him: 'the last great painter Italy has sent us, Mr Jervase' and goes on to note that 'he painted many ladies as shepherdesses and country girls'. He moved in the highest circles of the literary and social world and became an intimate of the poet Alexander Pope, to whom he gave drawing lessons about 1713. He was also a friend of Swift, whose portrait he painted several times (see Sir F. R. Falkner, 'The Portraits of Swift' in Temple Scott, ed., *The Prose Works of Jonathan Swift*, 1908, XII, pp 19-24).

Unlike most other absentee Irish painters he regularly visited Ireland. The first recorded visit of 1715 is mentioned in a letter from Pope to Jervas, dated 9 July, 1716 (Sherburn, I, p. 347), when he writes: 'Your Acquaintance on this side the Sea are under terrible Apprehensions, from your long stay in Ireland . . . Everybody Here has great need of you. Many Faces have died forever from want of your Pencil, and blooming Ladies have wither'd in expecting your return . . . Come then, and having peopled Ireland with a World of beautiful shadows come to us . . .'. However, it is rare to find a Jervas in Ireland, though his pair of portraits of Speaker Conolly and of his wife and niece are at Castletown (IGS, XI, January to March, 1969, rep pp 2, 7). He was only in London from December 1716 to June 1717, and then not again until September 1721, though presumably he may have paid short visits. Pope in his absence urged him to become a history painter, going on to say (Sherburn, I, p 377): 'you have already done enough for the Private

do Something for the Public; and be not confirmed, like the rest, to draw only such silly stories as our faces tell of us . . .'. After Kneller's death Jervas was appointed, instead of Dahl, to the post of Principal Painter to the King on 25 October, 1723. He married, in 1727, a widow, Penelope Hume, with £20,000 (Collins Baker MS). Later a visit to Jamaica may have been possible, for there is an inscription on the back of a miniature (118) which suggests this. Two further visits to Ireland are recorded in 1729 and 1734 and in 1738 Pope (Sherburn, IV, p 126), writing about him remarked: 'Another Old friend at this time, who gives me some Emotion, poor Jervas whose *Last Breathings* are to be transferred to Italy, for he sets sail to-day in hopes of some reprieve from Asthma'. Lionel Cust (DNB) maintains that he was collecting pictures for the Royal Family. Jervas returned, saying, according to Pope (Sherburn, IV, p 177) that 'Life itself [was] not worth a Day's Journey at the expense of parting from one's friends'. He was dead by 3 November, 1739. The nine-day sale of his collection took place in March 1740, having 516 lots, including many paintings by himself after Van Dyck, Reni, Sacchi, Giordano, Titian and, particularly, Maratti.

Vertue (III, p 17) sums his early style up well when he says: 'His works rather appear and are like fan painting fine silks, fair flesh white and red of beautiful colours but no blood in them or natural heat or warmth, much a mannerist'. Lady Mary Wortley Montague amusingly and aptly felt the same when she visited the Ladies' baths at Adrianople and wrote: (Whitley Papers, VII, p 808) 'to tell you Truth, I had the unkindness to wish secretly that Mr Jervas had been there invisible. I fancy, it would have much improved his art to see so many fine women naked, in different postures'. His flimsy style undoubtedly improved with age and he seems to have been able to digest new ideas. For if *Lord Augustus Fitz-Roy* (17) is by Jervas, it is a work post 1734. It is far more solid and substantial than his earlier painting and demonstrates his use of a stock rococo pose. All traces of Kneller's style have now disappeared.



#### 14 Martha and Teresa Blount

oil on canvas  
52½ x 68 in/133.3 x 172.7 cm

Provenance: by family connection

There is at least one other version of this picture at Maple Durham, the Blount house. Martha Blount (1690-1763) was a particular friend of Alexander Pope, so much so that, in 1717, it was the cause of remarks which seriously affected her honour. Pope had then quarrelled with her sister Teresa (1688-1759), who is said to have spread the rumours. Many letters about the two girls are to be found in Pope's correspondence (Sherburn, I-V). Pope, writing from Bath in 1714 about Martha (*ibid.*, I, p 257) says: 'but were she once seen in the Bath no man would part with her for the best mermaid in Christendom'; and late in 1715 he referred to them as 'your fellow beauties the angels of light' (*ibid.*, I, p 315). Jervas in a letter to Pope of 31 July, 1715, mentions fans which he was painting to give as presents to Martha and Teresa, saying: 'two Fans You shall have and you shall pay for 'em in Money if you think that way best' (*ibid.*, I, p 310). The picture must date about this time, for neither girl looks older than twenty-five.

Lent by John Browne-Swinburne

#### 15 Anne, Lady Sunderland and her daughter Diana

oil on canvas  
86 x 51 in/218.4 x 129.5 cm

Inscribed: *Lady Diana Spencer daughter to Anne and Charles*

Provenance: by descent

Literature: T. F. Dibdin, *Aedes Althorpianae*, 1822, I, p 241; *Catalogue of the Pictures at Althorp House*, 1857, p 52, No 210

Anne Churchill, second daughter of the first Duke of Marlborough (1683-1716), married, as his second wife, Charles Spencer, third Earl of Sunderland, in 1699. Another portrait, of the same size, of her, with her son Robert, is also in the Spencer Collection. Her



son Charles became the second Duke of Marlborough, and her son John was the ancestor of the Earls Spencer. Her younger sister, Elizabeth, married the Duke of Bridgewater. Walpole (II, p 655) says: 'Jervas had ventured to look on that fair one with more than a painter's eye; so entirely did the lovely form possess his imagination, that many a homely dame was delighted to find her picture resemble Lady Bridgewater'. The two sisters do in fact look very alike. Lady Diana Spencer (1710–35) married the fourth Duke of Bedford as his first wife in 1731. There are a great many paintings by Jervas of members of the Churchill and Spencer families.

Lent by the Earl Spencer, TD, FSA, FRSA



### 16 Alexander Pope

oil on canvas  
29½ x 24 in/74.9 x 61 cm

Provenance: from an inscription on the frame it appears that the picture was the gift of Edward, Earl of Oxford and Mortimer, 1722

Exhibitions: Oxford, 1906, *Historical Portraits* (47), rep

Literature: *A Catalogue of the Several Pictures, Statues and Busts in the Picture Gallery, Bodleian Library and Ashmolean Museum, Oxford*, 1764, p 10; John Norris, *Catalogue of the Pictures, Models, Busts, etc. in the Bodleian Gallery and Library, Oxford*, nd, p 45

This picture was engraved by G. Vertue, but the engraving is not dated. As the work was given to the Bodleian in 1722, it must date before then.

Lent by the Bodleian Library, Oxford

### 17 Lord Augustus Fitz-Roy

oil on canvas  
39½ x 31½ in/99.6 x 80 cm

Provenance: by descent

Lord Augustus Fitz-Roy (1716–41) was the third son of the second Duke of Grafton and the father of the third Duke. He married Elizabeth Cosby (c 1734) from Stradbally Hall, Co. Leix. Her portrait by Jervas, but larger than this picture, is also in the Grafton Collection. This picture has also been attributed to Knapton, but it may well be a late Jervas painted in the mid-1730s.

Lent by the Duke of Grafton

### JAMES LATHAM 1696–1747

Born in Co. Tipperary, Latham was no doubt a member of a now extinct county family, the Lathams of Meldrum and Ballysheelan (*Analecta Hibernica*, No. 12, January 1943, pp 134, 136, 140–1). He is recorded in Pasquin (p 29) as being educated in Antwerp, and this is confirmed in the lists of the Antwerp guild of St Luke (Ph. Rombouts and T. Lerijs, *De Liggeren*, 1961, II, pp 737–38), where it is recorded that 'Jacobus Latham, schilder [painter]' became a master of the guild between 18 September, 1724 and 18 September, 1725. He paid the sum of twelve florins, 'op Rekening', that is, on terms: this sum probably paying for one term, the other two not being recorded. The other new members paid thirty-six florins, which apparently was the full fee to be paid; so that another interpretation is that he left without paying up his full fees. From this date no documentary evidence concerning his life exists, except for his will, dated 1 January, 1746–7, which described him as 'of the City of Dublin, limner'. However, in Warburton, Whitelaw and Walsh's *History of the City of Dublin* (1818, II, p 1179), in an addenda listing artists in Dublin, largely plagiarised from Pasquin, it is mentioned that Latham practiced in Ireland in 1725. The authors add that 'some of his pictures would do honour to a modern [that is, regency] painter for colour, breadth, facility of execution and good drawing'. Latham was also particularly mentioned by Campbell (*Philosophical Survey of the South of Ireland*, 1777, p 439), who noted: 'I have seen some very good portraits here. Those of Latham are admirable and far superior to those of Mr Jervaise [*sic*] . . . '.

Strickland only knew of his *Bishop Berkeley* (22) and lists a few other works, mostly identifiable from mezzotints. We have, however, been able to gather together what we consider to be a corpus of his works, though none other than Berkeley can be authenticated by any documentation. From studying these we are of the opinion that he saw the paintings of Hermann van der Myn, who worked in Antwerp and London—the connection could have been through Morpheus (see p 30). After his Antwerp sojourn, he may also have visited England for his pictures also show the influence of Highmore. This view is confirmed by a note by Oliver Millar (MS catalogue of the Talbot de Malahide Collection at Malahide Castle, Co. Dublin) cataloguing four portraits of the Nugent family, datable 1733–45, which he described as in the Highmore manner. His style develops painterly qualities, as exemplified by two very fine portraits formerly attributed to Hogarth by R. B. Beckett. These are *The Fourth Earl of Inchiquin* (20) and *The First Lord Mornington* (21). Neither Vertue nor Walpole mention Latham, which

suggests that he rarely visited England. It would seem that his development from the early 1730s to a style parallel to those of Highmore and Hogarth shows a major artistic personality working in relative isolation, though in the newly vigorous and cultivated atmosphere of Dublin, then the second city of the British islands.



### 18 Charles Tottenham

oil on canvas  
89½ x 59 in/227.2 x 149.8 cm

Inscribed: *Charles Tottenham Esq 1731*

Provenance: Marquess of Ely; Earl of Iveagh, who presented it to the gallery

Exhibitions: Dublin, 1872 (133)

Charles Tottenham (1685–1758), of Tottenham Green, Co. Wexford, was MP for New Ross from 1727 until shortly before his death. The DNB states that 'in 1731 a great opposition was set on foot to a proposal that an Irish surplus of £60,000 should be made over to the British government. Having heard that the question was likely to come on earlier than he expected, Tottenham, who was in the country, is said to have mounted his horse at Ballycarny, to have ridden sixty miles by night, and marched into the Parliament House, Dublin, where the sergeant-at-arms endeavoured to bar his entrance on the ground that he was "undressed, in dirty boots and splashed up to his shoulders". The Speaker decided that he had no power to exclude him, and Tottenham strode into the house in jack-boots "to vote for the country". His casting vote gave a majority of one against the unpopular measure. From then he was known and toasted

by Irish patriots as "Tottenham in his boots"'. This painting, dated 1731, the very year of the event, shows Tottenham in his jack-boots, and in our opinion is Latham's earliest recorded work.

Lent by the National Gallery of Ireland, Dublin

### 19 Mrs Newman

oil on canvas  
37 x 32 in/93.3 x 81.3 cm

Provenance: by descent

Mrs Newman was born Mary Carleton, of Darling Hill, Co. Tipperary. She married Adam Newman, of Dromore House, Co. Cork. We attribute this portrait with those of her husband and his elder brother, Richard Newman, in the same collection to Latham. Richard was High Sheriff of Cork in 1737 and their father died in 1733. Otherwise no dates are known and we assume the work dates from the early 1730s, for it still shows a certain stiffness in its execution. There is a close similarity in style between this work and the standing women in *Portrait of two Ladies at a Harpsichord* (23).

Lent by Francis N. Cory-Wright



### 20 William O'Brien, Fourth Earl of Inchiquin

oil on canvas  
51½ x 41 in/130.6 x 103.5 cm

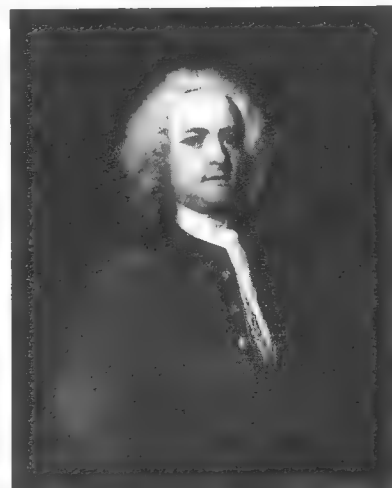
Provenance: by descent

Literature: MS note written to the late Lord Inchiquin, Frick Art Reference Library, New York; Hon Donough O'Brien, *History of the O'Briens*, 1949,

p 266, pl opp p 136 (in both references cited as by Hogarth).

He is shown wearing the ribbon and insignia of the Knights of the Bath, of which order he became a founding member after its re-establishment in 1725. It would seem that this picture dates from the 1730s. The silvery quality of the work is notably close to Hogarth's later period. It is interesting that the fourth Earl had been drawn by Highmore for the publication of John Pine's *The Procession and Ceremonies Observed at the Time of the Installation of the Knights Companions of the Most Honourable Military Order of the Bath* (1730, pl XIV).

Lent by the Rt Hon Lord Inchiquin



### 21 Richard Wesley or Wellesley, First Lord Mornington

oil on canvas  
30½ x 25 in/77.4 x 63.5 cm

Provenance: bought or presented to the first or second Duke of Wellington

Exhibition: V and A, London, 1867, *National Portrait Exhibition*, where it was called *Garret Wellesley, first Earl of Mornington*

Literature: R. B. Beckett, *Hogarth*, 1949, p 58, rep pl 108; Evelyn Wellington, *A descriptive and historical catalogue of the Pictures and Sculpture at Apsley House*, 1901, II, p 358, No 168

Richard Colley (c 1690–1758) took the name of Wesley or Wellesley in 1728 on succeeding to the estate of his cousin Garret Wesley. He was created Baron Mornington in 1746. He was the grandfather of the first Duke of Wellington. Evelyn Wellington (op cit) attributes the picture to T. Hudson. She mentions another version in the possession of Mr Colley Palmer. Beckett attributes it to Hogarth, but in our

opinion it is undoubtedly by Latham. Lord Mornington held many public offices in Ireland and was a resident landlord. Mrs Delany (I, p 348–9, and II, pp 501–2) describes his gardening improvements at Dangan. She also mentions (I, p 283) that Hogarth painted the Wesley family. This picture, though now a ruin, is owned by the Duke of Wellington and the portrait of Lord Mornington in it in no way resembles this work.

Lent by the Duke of Wellington, KG



## 22 Bishop Berkeley

oil on canvas  
30 x 25 in/76.2 x 63.5 cm oval

Provenance: purchased by Trinity College, Dublin in 1865 for twenty guineas

Exhibitions: Victoria and Albert Museum, London 1867, *National Portrait Exhibition*, (2); Ulster Museum, Belfast, 1965, *Great Irishmen* (14)

Literature: Strickland TCD Cat, p 41

Engraved: John Brooks, 1743 (dedicated to the bishop 'as a mark of gratitude'); R. Meadows, 1804

This work, identified as a Latham by the Brooks engraving, is the only certain work attributable to the artist and from this we have built up our corpus.

George Berkeley (1685–1753) was made Bishop of Cloyne in 1734. As he is shown in 'bishop's sleeves' it must have been painted after this date. Sir Leslie Stephen in his biography (DNB) states that, except for a visit to Dublin to attend Parliament in 1737, Berkeley remained in Cloyne for eighteen years from 1734. The portrait may therefore, date from 1737. Pope attributed to him 'every virtue under heaven'. Berkeley

was Ireland's greatest philosopher and, though he spent most of his life either in Dublin, where he was a fellow of Trinity College, or Cloyne, he was frequently in England and spent some time on the Continent as well as in America (1728–34). His publications were numerous, and *The Querist*, 1735, is one of the most interesting documents about the economic, social and cultural state of Ireland at that time.

Lent by Trinity College, Dublin



## 23 Portrait of two Ladies at a Harpsichord

oil on canvas  
41½ x 54½ in/105 x 138 cm

The identities of the sitters are uncertain. They were formerly said to be Catherine and Martha, sisters of Sir Edward Leslie, Bt. On grounds of dating this is impossible: for instance, their costumes date from c 1740. It is just possible that they are Anne, wife of John Leslie, of Tarbert, High Sheriff of Kerry, 1729, and his sister Sarah, who married John Rowan (see Pierce Leslie Pielou. *The Leslies of Tarbert*, 1933, p 88). There is another portrait by Latham at Tarbert, which may be of John Leslie.

The music on the harpsichord is not readable but it is entitled 'Handel', whose music was popular in Ireland long before he came to Dublin for the first performance of the *Messiah* in 1741. The harpsichord is probably Italian. Latham clearly liked the form of a double portrait, for he uses it again in his *Bishop Clayton and his wife*

(Coll: Representative Church Body, now on loan to the NGL).

Lent by John Leslie

ANONYMOUS c 1733

24 State Ball at Dublin Castle

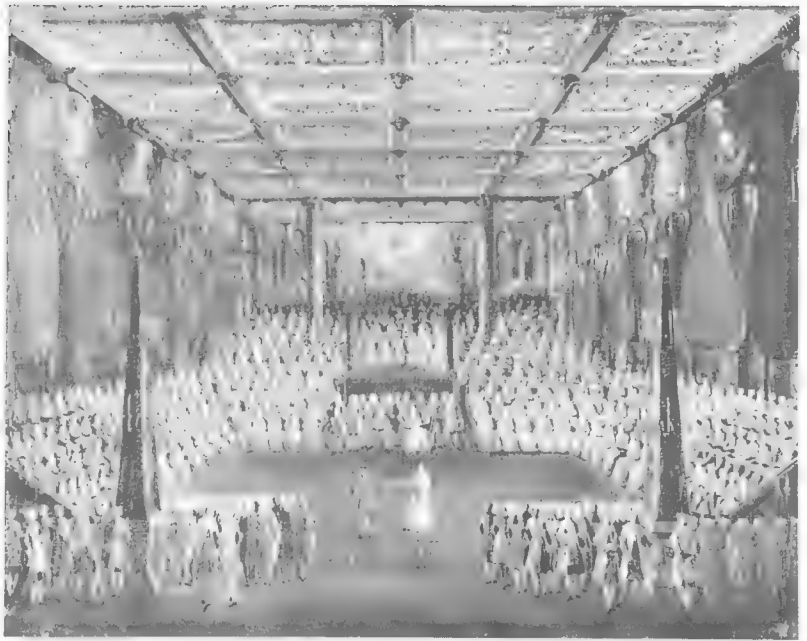
oil on canvas  
approx 36 x 48 in/91.4 x 121.9 cm

Provenance: by descent from the Duke of Dorset

Charles Sackville, first Duke of Dorset, and his Duchess are depicted in this painting at a ball in Dublin Castle during the period when he was Viceroy in Ireland (1730–7). Mrs Delany described this scene twice; she writes to Mrs Ann Granville, 4 November, 1731: '... on Monday at eight o'clock went to the Castle. The room where the ball was to be was ordered by Capt Pierce [*sic* see below] finely adorned with paintings and obelisks, and made as light as a summer's day. I never saw more company on one place; abundance of finery, and indeed many very pretty women. There were two rooms for dancing. The whole apartment of the Castle was open, which consists of several very good rooms; in one there was a supper ordered after the manner of that at the masquerade, where everybody went at what hour they liked best, and vast profusion of meat and drink, which you may be sure has *gained the hearts* of all guzzlers! The Duke and Duchess broke through their reserved way and were very obliging; indeed it was very handsome the whole entertainment, but attended with great crowding and confusion'; (I, p 308); later she writes: '... The ball was in the old beef-eaters hall, a room that holds seven hundred people seated, it was well it did, for never did I behold a greater crowd. We were all placed in rows, one above another, so much raised that the last row almost *touched the ceiling*! The gentlemen say we looked very handsome, and compared us to Cupid's Paradise in the puppet-show. At eleven o'clock minuets were finished, and the Duchess went to the basset table' (I, p 337).

Sir Edward Lovett Pearce, Ireland's best Palladian architect, was designer of the Bank of Ireland, Dublin. This picture is of particular interest, for it shows his hitherto unrecorded Dublin Castle decorations. It has not yet been possible to attribute this picture, though a possible candidate may be Johann van der Hagen (fl 1715–45), who was a landscape and scene painter. (See Strickland and *Irish Houses and Landscapes*, Dublin and Belfast, 1963, cat pp 5, 17.)

Lent by Colonel N. G. Stopford-Sackville, CBE, TD



24



24 (detail)

## STEPHEN SLAUGHTER

1697–1765

Collins Baker (MS) states that Slaughter was probably the son of Stephen and Judith Slaughter who was christened at St Paul's, Covent Garden, on 13 January, 1697. He attended Kneller's Academy in 1712 (Vertue, VI, p 169) and may be the Edward Slaughter who went to the St Martin's Lane Academy in 1720 (*ibid* p 170). If so, Vertue overestimated his stay on the Continent, for he asserts in 1735–6 (III, p 77) that he 'liv'd abroad, at Paris & Flanders near 17 years. Returned to London about three or four years [ago]'. We know he was in Paris in 1732, for he signed a picture of Patrick Ross there. In 1733 he was presumably in England, where he signed a portrait of Anne Bowdler and an etching after Parmagianino in Dr Hickman's collection. In 1734 he was in Dublin, where he painted the Lord Mayor, Nathaniel Kane; but this visit seems to have been short, for his other signed and dated works from 1735–43 appear to be of English sitters. But there are numerous portraits of Irish sitters of from 1743–4 to 1748 still in Irish houses. A long visit is likely, in view of his influence on Irish painters, but he must have returned to England, if only briefly, for Vertue in 1744–5 (loc cit, p 123) says that 'this painter has lately been in Ireland at Dublin, where he has done many portraits & has had there great business'. He must have returned, for the Quin portraits (26, 27) are unlikely to date before 1748. He became Keeper and Surveyor of the King's Pictures in 1744, an office he held until his death. There are fewer signed and dated works of the 'fifties, though portraits of members of the Walpole family dated 1757 and 1760 exist.

Slaughter is basically a costume painter, and he arranges his figures, usually shown frontally, against a neutral or theatrical backdrop. His early style is charmingly linear, and he reaches the height of his powers in 1741 in a portrait of John S. Rogerson (present owner unknown, see Fig 4). It is interesting that Vertue (loc cit., p 111) notes in that very year that he is 'said to excel the famous *French painter* [Vanlo] . . . as far as he did the English painters in general. It is farther to be observed that Mr Slaughter is always happy in his Designs and finishes the whole with his own hands—not common'. For further details see A. C. Sewter, *The Connoisseur*, CXX, March 1948, p 10.



### 25 Miss Henrietta O'Brien

oil on canvas  
51 x 41 in/129.5 x 105.9 cm

Signed and dated: *Ste<sup>n</sup> Slaughter*  
*Pinxit Dublin 1746*

Provenance: by descent

Exhibition: RHA 1902–3

Miss O'Brien does not seem to be the daughter of Sir Edward O'Brien as the tablet on the frame suggests, for none of his daughters have this name. She is possibly the daughter of James, son of the third Earl of Inchiquin. She was the sister of Anne, who married Archbishop Cox of Cashel, whose portraits by Slaughter are in the NGI and are dated 1744 and 1746 respectively. Henrietta married, firstly, Terence O'Loughlen and, secondly, Sir William Vigers Burdett, Bt.

Lent by the Rt Hon Lord Inchiquin



may not be said to consume more beef and butter than a hundred of our labouring peasants?' and later: 'what would be the consequence, if our gentry attempted to distinguish themselves by fine houses rather than by fine clothes'.

Lent by the Dunraven Limerick Estates Co.



### 27 Windham Quin with his Dog

oil on canvas  
39 x 49½ in/105.9 x 125 cm

Provenance: by descent

Mr Windham Quin (1717–89) was the eldest son of Valentine Quin, of Adare. He was MP for Kilmallock (1769–76). There is another version of this picture which has been attributed to Knapton. However, a close variant of the theme is a signed Slaughter, dated 1736, of Lord Boyne (coll: Lord Tollemache). The Slaughters at Adare probably all date after Windham Quin's marriage in 1748.

Lent by the Dunraven Limerick Estates Co.

### 26 Mrs Windham Quin

oil on canvas  
49 x 39 in/124.4 x 105.9 cm

Provenance: by descent

Frances, Mrs Quin, who is shown in her riding-habit, was the wife of Windham Quin (1717–89), whom she married in 1748. She was the daughter of Richard Dawson, of Dawson's Grove, Co. Monaghan. There are two portraits of her husband at Adare, one a companion to this, though he is shown indoors, and another (27). The companion painting shows Mr Quin in a coat loaded with an incredible wealth of gold braid, and the pair illustrate only too well Bishop Berkeley's moralising in *The Querist* (1735, pp 162 and 184, resp), when he says: 'whether an *Irish* lady, set out with *French* silks and *Flanders* lace,



Pasquin (p 5) states that he 'flourished in 1724; and is arranged as one of the earliest painters that ever practised in Ireland'. The earliest work we know is the portrait of the Earl of Milltown, dated 1735 (28). On the tablet of his portrait of John, second Viscount Molesworth (Coll: Viscount Molesworth, see Fig 5), it states that it was 'painted by Lee of Dublin in 1744 from an original in crayons drawn by Rosalba of Rome'. This is one of his best pictures and is in the manner of Dahl. Another fine work by him is *Field Marshal the third Viscount Molesworth*, of which at least two versions are known. We are of the opinion that he may have made some of the copies of portraits after Batoni which are in Ireland, for example, *Sir Richard Butler, fifth Bt.* (Coll: Sir Richard Butler, Bt.) and another in a similar pose (Coll: D. O'Hara). He was greatly influenced by Slaughter, producing rather wooden versions of Slaughter's costume pieces (29, dated 1745). He did not die till 1767, but no later works by him have been identified.

**28 Joseph Leeson, First Earl of Milltown**

oil on canvas  
54 x 40 in/137.1 x 100.8 cm

Signed and dated: *Lee pinx 1735*

Provenance: part of the Milltown Gift to the NGI, 1902

Literature: Catalogue of the NGI, (698)

Joseph Leeson (1711–83) was the son of a successful brewer. He was created Baron of Russborough in 1756, Viscount in 1760 and Earl of Milltown in 1763. He married three times. He and his son, Joseph, were great picture collectors, and they built Russborough, Co. Wicklow, one of Richard Castle's finest mansions. After the death of the widow of the seventh and last earl this collection was willed to the NGI.

Lent by the National Gallery of Ireland, Dublin



**29 The Hon William Brabazon**

oil on canvas  
50 x 40 in/127 x 100.8 cm

Signed and dated: *A Lee pinx 1745*

Provenance: by descent

William Brabazon of Tara, Co. Meath (b 1723–?) was the second son of Edward, seventh Earl of Meath. He married Catherine Gifford in 1764 and was the ancestor of Lord Brabazon of Tara. The painting is a companion to *Anthony, Lord Brabazon* in the same collection.

Lent by the Earl of Meath

Born in Cloyne, Co. Cork. Pasquin's account (p 29) is amusing enough to quote in full: Hussey was a 'portrait painter of whole-lengths, in oil, was a native of Cork, and began his career as a mariner. He was ship-wrecked five times; he evinced his disposition for the Polite Arts, by drawing the figures from the sterns of vessels. It was remarked, that he was the most slovenly painter in Ireland, with the neatest apparatus. He was particularly noticed and protected by Lord Chancellor Bowes. His house, on every Sunday morning, was the rendezvous of the literati and painters of Dublin, who there sat in judgement upon the relative occurrences of the week. He was a botanist, florist, and musician. I have passed many evenings with him in his kitchen; where he has informed me by his discourse, and improved me by his manners. He evinced to the latter period of his being, all that bland simplicity and suavity which characterised man, before Envy and Fraud were passions. He died at an advanced age, at his house in Earl-Street, Dublin, in 1782, lamented by all who had the felicity to know him. He abstained from speaking of his own works as much as possible: but egotism is the vice of little minds: no man, who knows himself, will feel inclined to praise his agency'. In our opinion he started as a provincial follower of Slaughter (see 30). If the Leslie portrait (32) is indeed a later work, then it shows that his style became more polished and developed an enamelled quality. According to Pasquin (p 29) Hussey owned a self-portrait by Latham, 'which was exceedingly valued by the possessor', though he does not seem to have been influenced by Latham's vigorous style.

**30 Mrs Sophia Tipping and her daughter Salisbury Wilhelmina**

oil on canvas  
approx 49½ x 40 in/125.6 x 100.8 cm

Provenance: by descent—a member of the Tipping family married John Montgomery (the maiden name of the present owner)

This work is very close stylistically to a portrait, *Mrs Prendergast* (private coll., Upsilante, Michigan), which is the companion to a signed and dated portrait of her husband, Captain Prendergast. There is a similar basket of flowers and the treatment of the eyes and the drapery is identical.

Lent by Mrs Nesbit Waddington



### 31 Master Edward O'Brien

oil on canvas  
61 x 49 in/154.9 x 124.4 cm

Signed and dated on the back: *Hussey*  
*Pinxt April 1746*

Provenance: by descent

Edward O'Brien was the third son of Sir Edward O'Brien, second Baronet of Dromoland. He was born c 1735 and died 1787. The canvas is also inscribed on the back *Master Edward O'Brien*.

Lent by the Rt Hon Lord Inchiquin



### 32 Sir Edward Leslie

oil on canvas  
30 x 25 in/76.2 x 63.5 cm

Provenance: by descent

The identification with Sir Edward Leslie (of Tarbert) may not be accurate. If it is, then the picture must date from c 1760, for Sir Edward was born in 1744, created Baronet in 1787 and died in 1820. A closely similar portrait of Thomas Fitz-Gerald, 23rd Knight of Glin (d 1781), which hangs at Glin, the adjoining estate to Tarbert, would have been painted at the same time. This portrait is attributed to Hussey because of its similarity to that of Edward O'Brien (31), though this Leslie portrait must have been painted some fifteen years later.

Lent by John Leslie

## JAMES WORSDALE

c 1692-1767

Born in London, according to Vertue (III, p 59) he was the son of a poor colour-grinder and became a servant and later an apprentice to Sir Godfrey Kneller. He was dismissed for clandestinely marrying Lady Kneller's niece. He later claimed to be Kneller's natural son. He came to Ireland about 1735, for Swift, writing on 9 March 1738, to John Barker (ed Harold Williams, *The Correspondence of Jonathon Swift*, 1965, V, p 97) says: 'We thank your good City [London] for the Present it sent us of a Brace of Monsters called Blasters or Blasphemers or Bacchanialians (as they are here called in Print) where of Worsdale the Painter and one Lints [Lens, 122] (a painter too, as I hear) are the Leaders . . .'. This refers to the establishment of the Dublin Hell Fire Club in the Eagle Tavern on Cork Hill about 1735. Worsdale painted a group for the fourth Lord Santry of some of its members (coll: NGI). He also painted portraits, in Dublin, of the Lord Lieutenant, the Duke of Devonshire: one for Miss Conolly of Castletown and one for the Royal Hospital. Pasquin (p 21) says, accurately, that 'he met with more success as an artist than he deserved; but his poignant table chat and conviviality begat him many admirers'. In 1741 he was appointed Deputy Master of Revels and was active on the Dublin and London stage. Vertue (III, p 59) described him in 1744, when he is back in London, as 'a little cringing creature' and says that by 'many artful wayes [he] pushed himself into a numerous acquaintance . . . wee that have known this painter-& have detected his bareface mountebank lyes are not surprised at his Meeting encouragement in this age'. Later he was made Master Painter to the Board of Ordinance. He died in 1767. (For further information see Strickland and *The Memoirs of Mrs Letitia Pilkington*, 1928.)

### 33 The Limerick Hell Fire Club

oil on canvas  
40½ x 30¾ in/102.2 x 78.1 cm

Provenance: Originally at Ballynagarde, Co. Limerick, the Croker seat (see below), sold c 1950 to the London art market, from whence to the present owner

The Limerick Hell Fire Club, modelled on its Dublin counterpart and presumably founded at about the same time, was said to have met in Askeaton. These societies were really only a general excuse for debauchery and drunkenness. Some of the members here, mostly Limerick squires, are identified on a tablet and include Windham Quin of



33

Adare (27), Royce of Nantenan, Edward Croker, of Ballynagarde, John Bayly, of Debsbrough, Richard Fitz-Gerald, twenty-second Knight of Glin, Pierse Creagh, of Dangan, Gerald Blennerhassett, of Riddlestown, Nash of Ballycullen, O'Brien of Moyvane, White and a Mr Griffin. The lady is probably Celinda Blennerhassett, wife of Gerald, and the gentleman beckoning suggestively to her may well be Dan Hayes, who published a book of poetry, *The Works in Verse of Daniel Hayes Esq*, 1769, which includes Eclogue III, 'To Mrs Blennerhassett' (p 26) which aptly described the activities of this Hell Fire Club:

*But if in endless Drinking you delight  
Croker will ply you till you sink outright  
Croker for swilling Floods of Wine  
renowned  
Whose matchless Board with various  
plenty crowned*

*Eternal Scenes of Riot, Mirth and Noise  
With all the thunder of the Nenagh Boys  
We laugh we roar, the ceaseless Bumpers  
fly  
Till the sun purples oer the Morning sky  
And if unruly Passions chance to rise  
A willing Wench the Firgrove still  
supplies.*

Worsdale was travelling around southern Ireland in c1736, so that the painting probably dates from about that time (*Memoirs of Mrs Letitia Pilkington* pp 154 ff).

Lent by Jack Sweeney

? BROOME fl. c 1740

Nothing else is known about this artist, but he was clearly a local primitive painter. He was responsible for four portraits at Adare and possibly for another portrait of a black dog, also at Adare (*Irish Houses and Landscapes*, Dublin and Belfast, 1963, 65). Broome is a rare example of an Irish primitive painter.



34 George Quin of Adare

oil on canvas  
29 x 24 in/73.7 x 61 cm

Signed: *Broome fe* on the fowling-piece; inscribed: *Master George 3rd son of Valentine Quin of Adare Esqr*

Provenance: by descent

George Quin (1729–91) lived at Quinsborough, Co. Clare.

Lent by the Dunraven Limerick Estates Co.

Very little is known about this artist, who was scene painter at Smock Alley during 1750–7. The earliest signed work known by him is dated 1740 (35) and is much more primitive than two other portraits, of a woman and a girl (last recorded as being in the Stirling Collection, Oakley, Hampshire) which are dated 1748 (see Fig 6). Other signed and dated works are occasionally met with, the latest known date being 1757. He is mentioned by B. Victor (*The History of the Theatres of London and Dublin*, 1961, I, pp 214–5) as a ‘good scene and portrait painter then in Dublin’, which may infer that he was of English origin. His works are rare. His portrait of Thomas Sheridan, who engaged him at Smock Alley, is in the NGI and is dated 1753. Sheridan is shown seated in his study and the work is similar to a portrait of Samuel Madden (Coll: TCD), which may also be by Lewis. Many of the portraits of Swift’s friend, Esther Johnson (Stella), and one of Vanessa (Esther Vanhomrigh) may be by Lewis, though it is unlikely that they can have been done from life, for the ladies died in 1728 and 1723 respectively. There is a portrait of Stella attributed to Latham (last known in Dr Leeper’s collection) which could have been painted in her lifetime and may be the prototype for the one by Lewis in the NGI and innumerable other versions.

**35 Boy in Blue**

oil on canvas  
30 x 25 in/76.2 x 63.5 cm

Signed and dated: *J<sup>n</sup> Lewis fecit 1740*

Nothing is known of the subject or the previous history of this picture.

Lent by Mr and Mrs E. A. McGuire

**36 Peg Woffington**

oil on canvas  
29 x 24 in/73.7 x 61 cm

Signed and dated: *J<sup>n</sup> Lewis April 1753*

Provenance: Barrett; Christie’s,  
23 February, 1907 (Lot 122)

Literature: Catalogue of the NGI, (579)

Engraved: Michael Jackson

There are several versions of this portrait, including examples in the RDS and one in the Folger Shakespeare Library, Washington, DC.

Margaret (Peg) Woffington (c 1714–60) was born in Dublin and became famous as one of the leading actresses and beauties of her time in both London and Dublin. This portrait was painted in 1753 during one of her many seasons in Dublin, acting at Smock Alley. The *Dublin Universal Advertiser*, 8 September, 1753, contained a Latin poem by Roger O’More, entitled ‘Verses to be placed under the picture of the celebrated Mrs Woffington’, probably referring to this portrait.

Lent by the National Gallery of Ireland,  
Dublin

Little is known of the early years of Thomas Frye, who was born, traditionally, in or near Dublin. Portraits dating to 1735, done in England, have been recorded, which indicates that he had left his native country by the age of twenty-five. By 1737 he was an accomplished painter, to judge by the portrait miniature of that year in the V and A (121).

In 1736 Frye was commissioned by the Saddlers’ Company to do a ceremonial full-length portrait of their Perpetual Master, Frederick, Prince of Wales, in Garter Robes. Portraits of the period 1735–44 are exhibited here; other portraits of this early period are known, as well as some dating to 1753, 1760 and 1761. Many other works are recorded in manuscripts or engravings.

In 1744 Frye participated in the founding of the Bow porcelain factory and worked on this venture until 1759, when illness forced him to retire. Away from the trials of the factory and furnaces, he regained his strength during a sojourn in Wales, returned to London and embarked on a new project. It is by this that he is best remembered today.

Two series of mezzotints were the product of this enterprise. Some of the heads were fanciful and without names, now described with titles such as *Figure with Candle* and *Girl holding up pearls*. Frye’s treatment of the portrait in these singular mezzotints is surely based on a knowledge of Piazzetta drawings (as suggested in Waterhouse, p 155). Recently Mr Benedict Nicolson has drawn attention to the remarkable poses and dramatic chiaroscuro effects of these mezzotints (B. Nicolson, *Joseph Wright of Derby, Painter of Light*, 1968, I, pp 31, 42–4, 46, 48–9) and suggests that such works may have influenced Wright of Derby. Other mezzotints of this time were more straight-forward portraits; these included *George III* and *Queen Charlotte*. In order to make his drawing of the royal pair, Frye, unable to obtain sittings, ‘assiduously attended every performance in the theatre at which they were present. It is said that they were “graciously pleased to look towards him” and thus he was able to inscribe the plates *Thos Frye, Pictor ad Vivum delineavit*’ (R. Edwards, *Apollo*, XXI, February 1935, p 91).

Simultaneously with the production of his mezzotints in the years 1760–1 Frye painted in oils. Among them are *Richard Leveridge*, 1760 (Coll: Warwick Courthouse) *John Ellis, Warden of the Scriveners’ Company*, 1761, and five small panels of fanciful portraits in the Traherne Collection at Coedardhydyglyn (J. Steegman, *A Survey of Portraits in Welsh Houses*, 1962, p 87), dated variously 1760 and 1761.

The assurance and ease manifested in the works exhibited, all of which belong to his English pre-Bow pottery period, 1735–44, raise certain questions. It is possible that he knew and studied with Latham, learning from him that interest in silvery tones, brocade trimmings and the firm pose of his sitters. These characteristics are found in the portrait of *'Sir Thomas Wharton'* (38) signed and dated 1739. Frye also showed remarkable confidence in the handling of architectural background as is seen in the portraits of 'Wharton' and of Frederick, Prince of Wales (37) as well as in two versions of *John Allen of Bridgewater* (d. 1741), one a three-quarter length in the Royal College of Physicians, London, and another, a full length, dated 1739, in the NGI. Frye may have known the work of Charles Jervas and learned something about architectural background from him. Jervas was in Ireland in 1729 and in 1734, during the presumed time of Frye's Irish training.

Frye's later works in oil show, as one might expect from his mezzotint exercises, a keener interest in light-and-shade modelling. In the known late paintings all attention is focused on the head, the decorative architectural settings give way to plain backgrounds, the three-quarter or full length gives way to the half-length or head and shoulders, but the interest in dress remains.



**37 Frederick, Prince of Wales**  
oil on canvas  
44¼ x 49¾ in/111.8 x 126.4 cm

Provenance: Mark Fawdry, Haining Castle, Selkirkshire; Sotheby's, 13 February, 1946 (Lot 36, as by Allan Ramsay); purchased by H M King George VI for the Royal Collection

Literature: O. Millar, *The Tudor, Stuart and Early Georgian Pictures in the Collection of Her Majesty the Queen*, 1963, I, p 179, No 543 and II, pl 181. Saddlers' Company version; R. Edwards, *Apollo*, XXI, February 1935, p 90

Frederick, Prince of Wales, went to view the Lord Mayor's Day procession incognito. Jostled by the crowd, he was

rescued by members of the Company of Saddlers at their stand. Following this episode, he consented to be Perpetual Master of the Company and agreed on 18 November, 1736, to have his portrait painted. This portrait, a full length, hung in the Company's Hall until its destruction in 1940, and was engraved in mezzotint in 1741. Apart from the size, there are many differences between the full-length Saddler's Company picture and the half-length exhibited here. Nonetheless, it seems reasonable to assume that the latter, with its virtually identical treatment of the head, can also be dated c 1737–8.

This portrait demonstrates the extremely confident painting of decorative architectural elements. The placing of the figure behind a truncated balustrade suggests comparison with the work of Louis Laguerre at Blenheim, c 1720, and the unusual shape of the portrait suggests that it was planned for a special position—possibly within panelling.

Lent by Her Majesty Queen Elizabeth II



**38 'Sir Thomas Wharton'**  
oil on canvas  
50 x 40¾ in/127 x 102.8 cm

Signed and dated: *T. Frye Pinx 1739*

Provenance: John Ferguson Sale, Christie's 30 May, 1930; Gordon Hannen, by whom presented in 1930; NGI (927)

Literature: *Catalogue of Paintings Restored in the National Gallery of Ireland 1967–8*, 1968, p 16; Editorial, 'The National Gallery of Ireland', *The Burlington Magazine*, CX, November 1968, p 595

It has not been possible to discover the identity of the sitter; however, the traditional description is adopted for convenience. The second and last baronet of this name was born c 1652, nor is there a likely candidate at this time among the relatives of the famous Duke of Wharton. The portrait is one of the works of Frye which can be compared most readily with the work of Latham. The very solid vertical pose and the broad silvery highlights are akin to Latham's *Charles Tottenham* (18).

Lent by the National Gallery of Ireland, Dublin

### 39 Portrait of a Man

oil on canvas  
42 x 36 in/105.9 x 91.4 cm

Signed and dated: *T. Frye pinxit 1742*

Provenance: by purchase

Literature: letter from C. Hussey, *Country Life*, CX, 24 August, 1951, p 577; letters from E. Esdaile and H. P. Cunard, op cit, 14 September, 1951, pp 821–2



A unique portrait in the known oeuvre of Frye, the treatment of which suggests 'a copy in paint of a sculptured and coloured bust by Roubiliac', or 'a study for a pottery figure' (Hussey, loc cit). The picture shows the bust of a man, trimmed at the sides and placed on a plinth, and is quite unlike all Frye's known oil-portraits, or, indeed, his mezzotints, both early and late. Mr Esdaile (loc cit) refutes Mr Hussey's suggestion that it is a portrait of Pope, but approves the idea that it may be related to a bust by Roubiliac, who is believed to have modelled figures for the Chelsea works in the early 1750s. Mr Esdaile is convinced that the picture is not related to any known Roubiliac bust, but suggests a connection with one of several lost works.

Lent anonymously



#### 40 Mrs Rice Williams

oil on canvas  
41 x 33 in/103.5 x 83.9 cm

Signed and dated: *T. Frye Pinxt 1744*

Provenance: by descent

The sitter is almost certainly the wife of the Ven Rice Williams, DD, Archdeacon of Carmarthen and prebendary of Worcester, whose only daughter, Mary, married the first Viscount Lifford in 1749. There is a companion portrait of the archdeacon, also by Frye, in Lord Lifford's collection. In the portrait of Mrs Rice Williams one notes Frye's typical interest in fine clothes, treated on this occasion in a more flamboyant manner than usual; the rococo feeling is reminiscent of French contemporaries such as Tocqué.

Lent by the Viscount Lifford

#### JEREMIAH BARRETT d 1770

The son of a Dublin Silversmith, he painted in the West of Ireland. Nothing is known about his career, but recently a number of works have come to light, stylistically suggesting that he may well have studied with Lee. Apart from *Master Daly* (Coll: NGI), dated 1765, there is *Henry L'Estrange* (see below), of 1753, and works in the collections of the Marquess of Sligo and Lord Oranmore and Brown. Strickland records a few further facts.

#### 41 Henry L'Estrange of Moystown

oil on canvas  
approx 40 x 30 in/105.9 x 76.2 cm

Signed and dated: *Jer Barrett pinxt 1753*

Provenance: by descent

Henry Peisley L'Estrange was married in 1765 to Mary Carleton and became the ancestor of the Carleton L'Estranges, of Market Hill, Co. Sligo.

Lent by Christopher C. L'Estrange

#### ROBERT WEST d 1770

He was the son of a Waterford alderman. Nothing else is known about his early life, but, if the picture shown here is indeed by him, it must have been painted prior to his visit to France. It is typical of so many English conversation pieces of the 1730s by artists such as Dandridge, Charles Phillips and Gavin Hamilton. He is recorded by Pasquin (p 17) and O'Keefe (*Recollections*, 1826, I, p 2) as being taught by Van Loo (presumably Charles) and Boucher. Lady Victoria Manners (*Matthew William Peters*, RA, 1913, p 2) says that 'he gained the first medal in the Academy'. A perusal of A. de Montaignon's *Procès-Verbaux de l'Académie Royale...*, 1883, V, 1726-44, has not confirmed this. He could have visited France in the late 1730s and returned to Ireland to found his school in George's Lane early in the 1740s. The RDS took this school over in the mid-1740s and it became the principal school of design in Ireland and the ancestor of the present School of Art. Pasquin says (p 17): 'He principally excelled in his drawing of the human figure in chalk and crayons'. No drawing by him is known. He is shown in a drawing (79) by Matthew William Peters teaching in his school. He was obviously a first-class teacher and the chief influence behind the excellent group of pastelists working in Ireland in the second half of the century. In 1763 he became mentally deranged, but recovered and retained his post till his death in 1770.





## 42 Thomas Smith and his Family

oil on canvas  
23<sup>3</sup>/<sub>8</sub> x 35<sup>1</sup>/<sub>8</sub> in/59.5 x 89 cm

Signed and dated: *R. West fecit 1735*

Provenance: The Upton House catalogue (see below) states that 'a typed sheet of paper attached to the back of the canvas gives the information that the picture descended in the family of Thomas Smith's eldest son, John Smith of Evesham. It is not known when it first came to Upton'

Exhibitions: Arts Council, *English Conversation Pieces of the 18th Century*, 1946 (10); Leamington Spa Art Gallery, *Art Treasures of Warwickshire*, 1948 (10)

Literature: *Catalogue of Pictures and Porcelain at Upton House*, 1950, p 23, No 92; *The Bearsted Collection*, 1964, p 30, No 92

Thomas Smith (1672–1739) was apparently born French and had the name of Le Fèvre. He married Anne Horne and is seen with either his eldest son John or his second son Thomas (1726–88) and his third son (with the dog) Culling (d.1781), whose son married Lady Anne Wesley, the sister of the first Duke of Wellington. The baby is William (1735–1819) and the daughters are Anne, Charlotte, Maria and Frances. For further details see the Upton House Catalogue.

Lent by the National Trust, Bearsted Collection, Upton House

## ROBERT HUNTER

fl 1750–c 1803

Hunter is said by Pasquin (p 13) to have come from Ulster and to have been trained by Thomas Pope the elder. As we know of no works by Pope, this statement cannot be checked even on stylistic grounds. He appears, however, to have been a painter of repute by 1753, when he painted the Lord Mayor of Dublin, Sir Charles Burton, and must, therefore, have been born in the 1720s at the latest. He may well have studied in the newly established RDS Schools, where he won a premium in 1763 for his portrait of Nicholas, Lord Taaffe. According to W. Carey (*Memoirs of the Fine Arts*, 1826, p 226), he was 'intimate with Madden and Prior,' who were among the founders of the RDS.

His early rococo manner owes much to Slaughter and even to Alean Ramsay, assuming he had the opportunity to see his work, for there is no evidence that he visited England. By the 1760s his style had become simpler. He was a painter of small full lengths, which are often catalogued as Devis (see 45), as well as of life-size works. Many signed and dated examples of his *oeuvre* exist from 1750 to 1780. Late in life there is no doubt that his powers were failing, though he could still paint fine works such as the *Admiral McBride* (present whereabouts unknown, Fig 7), which is dated 1783. Many of his paintings of this period show, to their disadvantage, the influence of late Reynolds, as in the *Francis Hutchinson* (Coll: NGI). It seems probable that it was age rather than the arrival of Robert Home in 1780, an inferior artist, which accounts for the very few works we know by him painted after 1780.

There are few contemporary references to him. However, he was one of the artists singled out by Thomas Campbell (*A Philosophical Survey of the South of Ireland*, 1777, p 439) as having 'done some capital portraits . . .'. W. B. S. Taylor (*The Origin, Progress and Present Condition of the Fine Arts in Great Britain and Ireland*, 1841, II, pp 283–4) mentions 'his large and profitable practice', that 'he had collected many old pictures' and that 'he was a mild, amiable man, liberal in communicating what he knew, and generous in estimating the works of his brother artists'. He was for thirty years the most important painter of the Irish establishment.

## 43 Isabella, daughter of Sir Henry King, Bt

oil on canvas  
49 x 39 in/124.4 x 98.4 cm

Provenance: by descent

Isabella was the sister of Sir Robert King. She married Thomas, first Earl of Howth, in 1750. She died in 1794. For details concerning this picture see 44.

Lent by Lt-Col Sir Cecil Stafford-King-Harman, Bt

## 44 Sir Robert King, Bt

oil on canvas  
49 x 39 in/124.4 x 98.4 cm

Provenance: by descent

Exhibition: Municipal Gallery, Dublin, May–June, 1957, *Paintings from Irish Collections* (162)

Sir Robert King, Bt (1724–55) was created Baron Kingsborough in 1748. He died without heirs, when his title became extinct, though the baronetcy was inherited by his brother Edward, whose portrait was also painted by Hunter, as well as that of his sister Isabella (43). The attribution to Hunter is by family tradition, but the three portraits compare in style with the McArdell engraving of Hunter's portrait of Sir Charles Burton, dated 1753 (J. Chaloner Smith, *British Mezzotinto Portraits*, 1883, II, p 848, rep). They were probably painted at the same time. All the sitters look very young and, as Sir Robert is not called Lord Kingsborough, it seems probable that they were painted before 1748, and certainly before Isabella married in 1750. If this is so, they must be the earliest known works by Hunter.

Lent by Lt-Col Sir Cecil Stafford-King-Harman, Bt



**45 Thomas Conolly of Castletown**

oil on canvas  
28½ x 23½ in/72.4 x 59.6 cm

Signed and dated: *R Hunter pinxit  
Dublinii 1771*

Provenance: Sir Henry Bunbury; Sotheby's, 17 December, 1931 (Lot 41); Sir Herbert Hughes-Stanton; Christie's, 16 June, 1939 (Lot 20); Earl of Strafford

Exhibitions: Burlington Fine Arts Club, 1932 (86) lent by Sir Herbert Hughes-Stanton

Literature: E. Farrar, *Portraits in Suffolk Houses*, 1908, p 20, No 22; *The Burlington Magazine*, LX, June 1932, rep p 306, II B

The Rt Hon Tom Conolly (1738-1803) was the son of William Conolly and great-nephew of Speaker Conolly, who built Castletown. In 1758 he married Lady Louisa Lennox, third daughter of the second Duke of Richmond. Farrar (op cit, No 21) mentions what sounds like a companion portrait of Lady Louisa by Hunter, adding that it was a copy after Reynolds. The picture of Tom Conolly was probably in the collection of Sir Henry Bunbury by descent, as his family was connected by three marriages with the Richmond family. The present owner is also a descendent of Tom Conolly, who was MP for Londonderry (1761-1800) and held many positions of public importance in Ireland (see IGS, XI, January-March 1969, pp 22-4).

Lent by the Trustees of Mr and Mrs Julian Byng's Marriage Settlement

**46 A Gentleman with a Gun and a Dog**

oil on canvas  
59¾ x 78 in/151.7 x 198.1 cm

Signed and dated: *R. Hunter pinx 1775*

This portrait may be that listed in Strickland as *A Gentleman with a dog and a gun seated in a landscape* (as in the La Touche Sale, Belview, Co. Wicklow, 1906). Whitley (Papers, VI, p 792) mentions almost certainly the same picture which he saw in Christie's, 15 November, 1918 (Lot 17).

The man is probably a member of the La Touche family, the great eighteenth-century bankers in Dublin, and he may well be Peter La Touche, of Belview, Co. Wicklow, who also owned property at Luggala in the Wicklow Mountains. It was there that his nephew, Peter, later built a gothic lodge. The landscape in the background of this picture may well represent Luggala and Lough Dan (see *The Knight of Glin, House and Garden*, XX, May 1965, pp 66-9).

Lent by Appleby Bros. Ltd., London

He studied under Hudson at the same time as Reynolds and went to Rome probably in 1747. In the following year he was patronised by Sir Horace Mann in Florence. Mann recommended him to Cardinal Albani, saying that he wanted to study drawing under Pompeo Batoni. When Astley returned to Florence he copied many pictures for Mann and painted his portrait (Coll: W. S. Lewis). He returned by way of Paris to England, where he was in 1752. About 1756 he went as an adventurer to Dublin, and earned £3,000 in the three years he was there. The only known signed work is the large group of the Molyneux family of Castle Dillon dated 1758. A number of other paintings can be attributed to him which include the large family group (Coll: Marquess of Waterford) of the first Earl of Tyrone, his wife and nine children, with two of the sons in Van Dyck costume, and the portrait of *Sarah Fownes* (47).

He married when in Ireland a 'beautiful Irish girl'. Pasquin (pp 26-7) has a most entertaining account of Astley, saying that 'he thought that every advantage in civil society was compounded in women and wine: and acting up to this principle of bliss, he gave up his body to Euphrosyne, and his intellect to madness. He was as ostentatious as the peacock, and as amorous as the Persian Sophi: he would never stir abroad without his bag and his sword; and, when the beauties of Jerne sat to him for their portraits, he would affect to neglect the necessary implements of his art, and use his naked sword as a moll-stick . . . he had a harem and a bath at the top of his house, replete with every enticement and blandishment to awaken desire; and thus lived, jocund and thoughtless, until his nerves were unstrung by age; when his spirits decayed with his animal powers, and he sighed and drooped into eternity!' On his way back from Ireland to England he married, secondly, in 1759, Lady Dukinfield Daniel, a rich widow. After this he painted very little, but 'the dashing, reckless, conceited, clever and out at elbows individual' (Farington, I, p 211, note) was constantly in debt and is said to have spent £150,000,

Astley's style changes considerably between the works we know, dated 1746, *George and John Osborn* (Coll: Lady Osborn), and such works as *Sarah Fownes*, of the late fifties, when he shows much greater freedom of brushwork.

A *Biographical History* (of Astley, 1789), cited by Edward Edwards, is untraced, but in an account in William Betham, *The Baronetage* (1802, II, pp 378-9), it is obvious that this merely reprints the lengthy obituary notice, 'Account of the late John Astley, Esq.' in the *European Magazine* (December 1787, XII, pp. 467-8).

#### 47 Sarah Fownes

oil on canvas  
38 x 32 in/95.8 x 81.3 cm

Provenance: by descent

Sarah, daughter of Sir William Fownes of Woodstock, married in 1765 William Tighe, MP for Rosanna (see 2 Provenance). Sarah's parents were married in 1739 and she could well have been about ten when Astley was in Ireland. The handling of the costume is very close to that of his *Frances Richmond* (Coll: National Trust, The Vyne) and the style of the head resembles that of his *George and John Osborn* (Coll: Lady Osborn), which is signed and dated 1746.

Lent by Mrs John Lade

## NATHANIEL HONE, RA

1718-84

Born 24 April, 1718, the son of Nathaniel Hone, merchant of Wood Quay and treasurer of the congregation of Eustace Street Presbyterian Chapel, Dublin. The family had emigrated from Holland in the seventeenth century. A brother, Samuel, born in 1726, also became an artist. Nothing is known of Hone's early life. According to Edward Edwards he was self-taught. He went to England as a young man, practising as an itinerant portrait painter, and, when in York in 1742, he married Mary Earle, a twenty-one-year-old heiress, after which he appears to have settled in London. His earliest known work is an oil-portrait of a girl, signed and dated 1745, which was on the London art market in 1953. In 1748 he engraved Elisabetta Gambarini's portrait as a frontispiece to her *Lessons on the Harpsichord* and painted his brother Samuel's portrait in miniature. Mrs Letitia Pilkington in a letter of 1748 (*Life of John Carteret Pilkington* 1761, II, p 19) alluded to his gift for portraying a strong likeness. He soon established a flourishing profession as an enamel painter, being regarded as successor to Zincke, whose poor eyesight had caused him to retire from business about 1746 (Walpole, III, p 749), though Hone was not regarded as Zincke's equal, the latter being able to raise his fee from twenty to thirty guineas, before he retired, whereas Hone in 1752 was charging ten guineas for a miniature. Hone's style is less expansive than that of Zincke, but is remarkable for its freshness of tone and fidelity of detail. Hone's miniatures are signed *NH* (monogram) with the date.

Some sources state that Hone went to Italy for a few years in 1750 for purposes of study (Strickland, DNB) and Reynolds in his Florentine diary for May to July 1752 (Sir W. Armstrong, *Reynolds*, 1900, p 20) includes a caricature portrait of a Hone with one or two verbal references to him (for example: 'Hone says I look like the Altar of the Jesuits lighted up'). Nathaniel Hone, however, was in London from 1 January, 1752, as his diary for that year indicates, leaving only in July when he travelled by Chester and Dun Laoghaire to Dublin to see his mother and family, paying a brief visit to Drogheda, and returning to London on 18 September. Reynolds may have been associating with Samuel Hone, who, according to his brother's diary, was in Florence in February 1753; and certainly Hone's and Reynolds's mutual animosity in later years does not suggest that they shared an early and close friendship.

Nathaniel Hone at this period was living at Henrietta Street, Covent Garden, and receiving royal patronage. He visited the Princess of Wales at Kew to paint portraits and to advise her about her collection. He made enamel portraits

of Lord and Lady Middlesex, Lord Plymouth, Lady Caroline Curzon, the Duchess of Hamilton (Elizabeth Gunning) and the Prince of Wales, amongst others. His diary (BM, MS, 1752-3, 44, 024-5) for 1752, in appointments and accounts, records nearly sixty commissions, and that for 1753, less faithfully kept, only twenty-four; but he had a small annuity, which he supplemented by taking a lodger, boarding his sister's child, and by making occasional business transactions. He was active professionally and socially, attending the King's Birthday celebrations at St James's Palace in March 1752 and taking an interest in the theatre and literature. He was also deeply attached to his family. In his diaries he mentions Nathaniel; Amelia, who, on 2 April, 1752, 'either by drinking or otherwise meddling with a bottle of rum was within an hairs breadth of eternity'; the schooling of Earnest and Polly; and the death of Henrietta (or Floretta) Augusta from measles in January 1753. Eight other children, including Horace and John Camillus, both miniature painters, are listed in Strickland. In August 1753, Nathaniel Hone spent a month in Paris.

In 1766 Hone subscribed to the Roll Declaration of the Society of Incorporated Artists of Great Britain (William Sandby, *History of the Royal Academy* . . . , 1862, I, p 39) and became one of its first directors, supporting the decision to accept the royal charter of incorporation; but later he seceded with others and became a founding member of the RA. From 1760 he attempted to establish himself as an oil-painter: in his own words he 'gave up his leisure-hours from that time to painting in oil' (Catalogue of 1775 exhibition, J. T. Smith, *Nollekens and his Times*, 1828, I, pp 120 ff). He contributed *A Brick-dust Man* to the first exhibition of the Society of Artists in 1760 (31) and half- and three-quarter-length portraits to subsequent exhibitions and he still continued to exhibit miniatures. At the first exhibition of the RA in 1769 his portrait of John Camillus as *The Piping Boy* (NGI 440) was among the paintings which excited the greatest admiration (Northcote, *Memoirs of Sir Joshua Reynolds, Knt.*, 1813, p 321).

His failure to accede to the current fashion for the Italianate, drawing criticisms that his manner was raw and lacking in taste, and his jealousy of Reynolds's success seem to have aroused in Hone a wish to produce more spectacular work. In 1770 he sent a satirical painting, *Two Gentlemen in Masquerade* to the RA, representing Francis Grose and Theophilus Forrest as Capuchin Friars regaling themselves with punch, one squeezing a lemon, the other stirring the liquid with his crucifix. Hone was persuaded to replace the crucifix with a ladle for the exhibition, though later he restored the picture to its original state. In 1774 he attacked Reynolds directly by proposing Gainsborough for the presidency of

the Academy; and the following year he offered for exhibition *The Conjuror*, in which he satirized Reynolds's plagiarism of Van Dyck and of the classical painters and suggested that Reynolds had formed an intimacy with Angelica Kaufmann. Despite his alterations to the work it was refused and Hone responded by holding a retrospective exhibition at 70, St Martin's Lane, in which he showed enamel- and oil-portraits, botanical studies in enamel and a few landscapes copied from Salvator Rosa and Claude Lorraine, the number of exhibits totalling over one hundred. He presented the catalogue as a defence and justification of his achievement.

His jealous temperament and hot-headed action were not forgotten, however, and some artists, among them Nollekens, to whom he offered in reconciliation some of his best prints, refused to have any more to do with him. Hone continued to exhibit at the RA. He moved into the house in Pall Mall formerly occupied by Jervas and Astley and later the home of Cosway, and is said to have 'kept a famous black woman in it as his model' (J. T. Smith, op cit, II, p 322). He died at 44 Rathbone Place on 14 August, 1784. His important collection of prints and drawings, which included a large volume of studies by Fra Bartolommeo and which are distinguishable by his collector's mark of a human eye, was disposed of by auction. At the sale of his pictures in March 1785, J. T. Smith noticed Sir Joshua Reynolds 'most attentively view the picture of *The Conjuror* for full ten minutes' (op cit, I, p 128).

Posthumous accounts of his art praise Hone's work in miniature, but deplore his manner in oil, Pasquin (p 9) being particularly disparaging. The new edition of Pilkington's Dictionary of 1798, which included anecdotes of 'the latest and most celebrated artists', among them George Barret, RA, who died in the same year as Hone, Jervas and Lambert, omits Hone's name. Barry was regarded as a greater painter. Hone, however, played an important part in the development of the portrait, occasionally reflecting the mannerisms of Reynolds and the more fashionable painters, but in general maintaining an independent style, in the tradition of Hogarth and Hudson, and painting portraits of depth and individuality, to which was added, due to his experience as a miniature painter, a gift for succinct statement (see 124-7).



#### 48 Madame Zamperini

oil on canvas  
45 x 35 in/114.3 x 88.9 cm

Signed and dated: *NH* (monogram) 1767

Provenance: this painting has always been at Kedleston

Exhibition: almost certainly Society of Artists, April 1768, (66)

Engraved: in mezzotint by J. Finlayson, 1769; in line by J. Cook, 1843

This portrait of 'Signora Zamperini' in the character of Cecchina (Society of Artists, April 1768) might have been the one shown in Hone's exhibition of 1775. However, another portrait entitled *A Portrait of Zamperini three-quarters* was listed in the Society of Artists exhibition for September 1768 (53) which could have been this work. A version described as a half-length and which is slightly smaller (29½ x 24½ in/74.9 x 62.2 cm) from the Duke of Leeds Collection, which was on the American art market, is almost identical, though she wears no patches and does not have a mask. Of No 66 Walpole said in his notes: 'A great likeness; a very fine portrait' (Graves, *Exhibitions at the Society of Artists*, 1907, p 123).

*La Buona Figliuola* (The Good Girl), also known as *La Cecchina*, an opera by Piccinni with libretto by Goldoni and based on Richardson's novel *Pamela*, was produced in Rome at the Teatro delle Dame, 6 February, 1760.

Lent by the Viscount Scarsdale

#### 49 Master Muspratt Williams Composing a Garland

oil on canvas 31 x 27 in/108.6 x 68.6 cm

Provenance: Sabin, 1960

Exhibitions: RA, 1771 (103)

One of Hone's child portraits in which he adopts the sentimental manner of Reynolds's children. In adult portraiture he tends to be more direct and independent.

Lent anonymously



#### 50 A Boy Sketching

oil on canvas  
50½ x 41½ in/128.2 x 104.6 cm

Provenance: Patrick O'Connor; NGI (1297)

This may be *A Boy Deliberating on his Drawing*, exhibited in 1766 at Spring Gardens (Society of Artists, 63), listed by Hone in his 1775 catalogue (8). It is probably a portrait of his son Horace.

Lent by the National Gallery of Ireland, Dublin

#### 51 The Hon Lady Curzon

oil on canvas  
49⅞ x 39½ in/126.2 x 99.6 cm

Dated: 1778

Provenance: Drury-Lowe coll: Fairfax Murray, who gave it to the museum in 1918

The Hon Sophia Susanna Noel (d 1782) married Sir Nathaniel Curzon, afterwards second Baron Scarsdale, in 1777. According to the late Lord Curzon it is



51

a copy and not a replica of the original at Kedleston, but Lady Curzon's fourth daughter, Caroline, married William Drury-Lowe of Locko Park in 1827, and it seems likely that the portrait is an artist's replica.

Lent by the Syndics of the Fitzwilliam Museum, Cambridge

## 52 Lt-Gen The Hon Philip Sherard and Captain Tiffin

oil on canvas  
94 x 70 in/238.7 x 177.8 cm

Signed and dated: *N Hone pt 1782*

Provenance: Lonsdale Collection;  
Christie's, 7 March, 1952 (Lot 38)

Exhibitions: RA, 1782 (21)

This picture, which was described in the Christie's sale as showing General Sherard with his ADC Colonel Henry Clinton, was engraved in 1782 by J. Greenwood and the engraving is inscribed as follows: *The Hon<sup>ble</sup> Lieut General Sherard, Col<sup>l</sup> of his Majesty's 69th Reg<sup>t</sup> of South Lincoln Volunteers, when Col<sup>l</sup> Commandant of the 2nd Batt<sup>n</sup> of the 1st Reg<sup>t</sup> of Foot Guards, accompanied by Capt<sup>n</sup> Tiffin of the Royal Artillery relieving with His Battalion a Piquet of Hanoverians, who were posted in a redoubt to defend the Passage of the BRUGHER MUHL, near Amœneburgh in HESSE on the 21st of Sept 1762. The battle of Brückenmühle was a fiercely fought engagement in the Seven Years' War. For a full account see Sir J. W. Fortescue (*A History of the British Army*, 1910, II, pp 564ff). J. Chaloner Smith, (*British Mezzotinto Portraits*, 1883, II, p 600, No 4) adds the information that William Tiffin was a Captain of the Royal Regiment of Artillery and died in 1794.*

He describes Sherard as 'later the second Earl of Harborough', but in fact he was the fifth son of the second Earl. The suggestion that the second figure is Henry Clinton, who later became a famous general in America, is unlikely to be correct, for he was ADC not to Sherard but to the Hereditary Prince of Brunswick and he was only a few months junior to Sherard in the Army, being made a colonel in June 1762, while Sherard had become a colonel in February. Sherard was not a general at Brückenmühle, but he had attained that rank when the portrait was painted in 1782. He is shown in the uniform of the 1st Foot Guards.

Lent by Lord Gretton, OBE

work, but the attribution seems likely, for it compares with some of his portraiture dated in the early eighties, which is probably when this was painted.

Lent by Colonel N. G. Stopford-Sackville, CBE, TD



## 53 The Countess of Glandore

oil on canvas  
27 x 20 in/68.6 x 50.8 cm

Provenance: by descent

Diana was the daughter of the first Viscount Sackville of Drayton: in 1777, she married John Crosbie, who succeeded his father as second Earl of Glandore in 1781. Mrs Godfrey Clark (ed, *Gleanings from an Old Portfolio*, 1896, II, p 3) quotes Lady Louisa Stewart's opinion of her that 'when unmarried she was conceited and disagreeable, a sort of *pattern* Miss who lectured us all upon propriety. Tired of that character, she assumed quite a different one on marriage, and became a most dissipated fine lady, flirting, gaming, etc. beyond her fellows. In truth, I suppose she was unusually silly. As she played high, and did not pay very punctually, somebody gave her the name of Owen Glendower (Owing Glandore)'. This portrait is traditionally attributed to Hone. It is rare to find a head-and-shoulders portrait in his

## HERBERT PUGH fl 1758-88

Most of our information on Pugh is based on Edward Edwards (pp 70-1). He came to England from his native Ireland in c 1758, and between 1760 and 1776 he exhibited, mostly landscapes, at the Society of Artists. However, as Edwards says: 'He also painted two or three pictures, in a manner which he called an imitation of Hogarth, which are nothing but mean representations of vulgar debauchery'. The first part of the description certainly fits the titles of the works he exhibited at the Society of Artists in 1769, 1770, 1772 and 1775 and that of the next entry. Edwards states that he died 'shortly after 1788'. The quality of the scene shown here raises the question of his possible authorship of some of the numerous caricature groups, often of Irish peers and gentry, variously attributed to artists ranging from Reynolds to Mortimer.



### 54 Lord Granard having his Wig powdered

oil on canvas  
24 x 29½ in/61 x 74.3 cm

Provenance: Hon Mrs Nellie Ionides; Sotheby's 29 May, 1963 (Lot 136)

Exhibition: London, Arts Council, *British Life*, 1953 (36)

Literature: Cecil Gould, *Country Life Annual*, 1949, p 40, pl 6

Engraved: J. Goldar, 1771

This work has been identified as by Pugh through Goldar's engraving. This probably portrays George, fifth Earl of Granard (1740-80), who was married twice; firstly, to Dorothea Bayly, sister of the first Earl of Uxbridge, who died in 1764, and, secondly in 1766, to Georgiana Augusta, daughter of the fourth Earl Berkeley. It is probably his second wife who appears in this picture.

Lent by the Earl of Granard, AFC

## HUGH DOUGLAS HAMILTON c 1739-1808

He was the son of a Dublin peruke-maker and Strickland has estimated that he must have been born c 1739. He was a student under West in the RDS from 1750-6, winning several prizes. O'Keefe in his *Recollections* (I, p 12) says: 'In 1756 Hamilton (afterwards eminent in the first days of historical painters in England) was my fellow-student in the RDS in Dublin: he . . . was remarkable for choosing when drawing the human figure, the most foreshortened view, consequently the most difficult'. Soon afterwards he started practising as a portrait-painter in crayon. These are nearly always oval and they are his best-known works (see 55-60). By 1764 he was in London, where he won the premium at the Society of Arts in 1764 and 1769, the first two to be awarded for history pieces. Apparently they were in oils and one is described as *chiaroscuro*. However, he continued to paint his small portraits, as Strickland relates, and was 'kept so busy that he had to put off to the evening the picking out and gathering up of the guineas among the bran and broken crayons in his crayon boxes, where in the hurry of the day he had thrown them'. Strickland also quotes Walpole on Hamilton's paintings at the Society of Artists in 1770: 'They are very pretty. These drawings are upon a flesh-coloured paper, black and white chalk and here and there a touch of crayons'.

In 1778 Hamilton went to Italy, where he visited Rome and Florence. Very little is known of his work there, though he sent two crayons to the RA of 1787. He is known, from a MS catalogue of the *Portraits and pictures . . . belonging to the Earl of Fife . . . Duff House, 1798* (information supplied by Brinsley Ford), to have drawn the exiled Stuarts in Rome; the *Countess of Albany* is at Waddesdon. Alastair Smart (*The Life and Art of Allan Ramsay*, 1952, p 173) is probably mistaking Gavin for Hugh Douglas Hamilton when he relates that he 'was often at the Ramsay's house bringing with him from time to time a pastel portrait of some mutual acquaintance such as Piranesi or the Abbé Grant'. The splendid group of Canova and Tresham (61) indicates the brilliant quality of his work at this date. In Rome he was also a friend of Flaxman, who encouraged him to take up oils, which he did on his return to Ireland in 1791. The superb pastels of the second Duke and Duchess of Leinster (Coll: Marquess of Kildare) may date, however, to after his return. The portrait of Curran (62) illustrates his late-portrait style in oils. He painted several subject pictures and some fine neo-classical full lengths, such as *Lady Conyngham and Child* at Slane Castle (*Walpole Society*, II, 1913, p 104, pl LV). This is an illustration to an

article by Strickland in the *Walpole Society* which, apart from the inclusion of the plates, contains identical information to that found in the relevant entry in his *Dictionary*. The latter provides further information and a long list of his works. A study of these indicates that there is a change in the style of his crayons from a brittle manner, in which the outline is prominent, to a smoother, softer style, with the figures realistically posed in their environment.

### 55 Portrait of a Lady

pastel on paper  
10½ x 8½ in/27.3 x 22.2 cm

Signed and dated: *H. D. Hamilton, Delt 1770*

Provenance: purchased from Shepherd Bros, London, 1912 (NGI 6087)

Lent by the National Gallery of Ireland, Dublin

### 56 Emily Lennox, Duchess of Leinster

pastel on paper  
9½ x 7½ in/24.1 x 19.7 cm (oval)

Provenance: transferred from the National Library of Ireland, 1957 (NGI 6088)

Lady Emily Lennox (1731-1814), third daughter of the second Duke of Richmond, married in 1747 James, twentieth Earl of Kildare, created first Duke of Leinster in 1766. One year after his death in 1773 she married William Ogilvie who had been tutor to her children. She was the mother of Lord Edward FitzGerald. Her letters, which are among the most fascinating social documents of the eighteenth century in Ireland, have been published (ed Brian FitzGerald, *Correspondence of Emily, Duchess of Leinster*, 1949-57, 3 vols).

Lent by the National Gallery of Ireland, Dublin

### 57 Henry Lawes Luttrell, Second Earl of Carhampton

pastel on paper  
9½ x 7½ in/24.1 x 19.7 cm (oval)

Provenance: presented in 1884 by Henry, Earl of Portarlington (NGI 6992)

The Earl of Carhampton (1743-1821), was Commander-in-Chief in Ireland from 1796 to 1797 and MP for Plympton Earls, in Devon, from 1792 to 1794 and then from 1817 till his death. In the





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Irish parliament of 1783 he was MP for Old Leighlin. In 1798 he sold Luttrellstown, one of the best laid-out ornamental estates in Ireland, and went to live in England.

Lent by the National Gallery of Ireland, Dublin

### 58 Denis Daly

pastel on paper  
9½ x 8 in/24.1 x 20.3 cm (oval)

Provenance: purchased in Dublin from Mrs Derby in 1888 (NGI 6993)

Denis Daly, PC, MP, (1747–91) was a great friend of Grattan. In 1780 he married Lady Henrietta Maxwell, only daughter and heiress of Robert, Earl of Farnham. Their son, James, was created Baron Dunsandle. Daly was a notable book collector.

Lent by the National Gallery of Ireland, Dublin

### 59 Walter Hussey Burgh

pastel on paper  
9½ x 7¾ in/24.1 x 19.7 cm (oval)

Inscribed: on back of frame: *15 Fitzwilliam Street, before 50 . . . ?*

Provenance: purchased from N. Holliday in 1931 (NGI 2925)

Walter Hussey Burgh, MP (1742–83), Irish statesman and orator, was, like Daly, one of Grattan's closest friends and with him in 1779 resolved that 'by free trade alone' Ireland would be 'saved from impending ruin'. In the debate that followed he uttered the memorable words about the Irish political situation: 'Talk not to me of peace. Ireland is not at peace. It is



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smothered war. England has sown her laws as dragon's teeth, and they have sprung up as armed men'.

Lent by the National Gallery of Ireland, Dublin

### 60 The Countess of Erne

pastel on paper  
14 x 11¼ in/35.6 x 29.8 cm (oval)

Provenance: by descent

Literature: Childe Pemberton, *The Earl Bishop*, 1924, I, rep opp p 150

Mary Caroline Hervey, 1753–1842, daughter of the fourth Earl of Bristol, Bishop of Derry, married John, first Earl of Erne, as his second wife in 1776. Her father, writing to her sister, Mrs Foster, on 19 September, 1778, says: '... in the meantime comfort your poor sister all you can, who is exhausted, worn out, and can do no more. He [her husband] tries her to atoms by his silly difficulties and his endless irresolutions. Great God, how ill she is matched!' This portrait may well have been executed in 1790, when Lady Erne was in Italy (see p 64).

Lent by the National Trust, Ickworth

### 61 Canova in his Studio with Henry Tresham RA

pastel on paper  
35 x 46 in/93.3 x 116.8 cm

Provenance: it may have formed part of a small collection of pictures inherited by the grandmother of the present owner, Hyacinthe Wellesley, wife of Sir William Dalby, from her great-aunt, Lady Charles Bentinck, elder daughter of Marquess Wellesley

Exhibitions: RA 1791 (either this or the other version, see below)

A damaged version of this pastel (Coll: Earl of Cawdor, Stackpole Court) has been published (H. Honour, *The Connoisseur*, CXLIV, December 1959, p 230), when it was identified as a portrait of Canova, and Col John Campbell, later first Baron Cawdor, and erroneously attributed to Gavin Hamilton. This resulted in the discovery of the version in the Farmar collection. Dr David Irwin published the same erroneous attribution and identification of the figures (*Art Bulletin*, XLIV, June 1962, pp 87–8, rep opp p 98, No 1). There can, however, be no doubt that both pastels are the work of Hugh Douglas Hamilton, and it seems probable that the figure on the right represents the Irish painter, Henry Tresham. One of the versions is presumably identical with a picture exhibited by Hamilton at the RA in 1791 and described, rather strangely, as '380. Portraits of a sculptor and friend (Tresham and Canova)' (A. Graves, *The Royal Academy of Arts*, 1905, III, p 366). A MS list of *Nomi di Pittori e Scultori che hano fatto il ritratto del Sig. re Canova* (written before 1822) has as its second item a portrait by Hamilton in *Pittura a Roma*. Col John Campbell was travelling in Italy with Henry Tresham when he commissioned Canova to carve a group of *Cupid and Psyche*. Canova completed the full-size *modello* on 3 September, 1787, and the work of roughing out the marble was begun by the following May, though the group does not appear to have been completed until 1793. In a letter of 1791 (dated by internal evidence) Campbell told Canova that he had received '*il vostro ritratto fatto da Hamilton che m'è molto caro essendo una rasomiglianza così perfetta . . .*' but regretted that '*il pittore h'è riuscito così male nel gruppo d'Amore e Psyche*'. But the pastel had probably been executed before Tresham left Rome in 1789. It is interesting to note that the group of *Cupid and Psyche* differs in several respects from the marble executed for Campbell (subsequently bought by Joachim Murat and now in the Louvre): Cupid has no wings and Psyche's drapery is differently arranged.

Hamilton also appears to have left Rome in 1789, when Canova signed a receipt for three cases of plaster casts, which he agreed to store until he returned, and he may well have returned to Rome before 1791, when he went back to Dublin. For some years he kept up a fitful correspondence with Canova. On 10 June, 1801, he said he was painting in oils and had much to do, but complained of frequent attacks of *nervi*, and said that work of portraits prevented him from executing history pictures and that there was no one in Dublin with whom he could '*discorre del Arte*'. On 8 November, 1802, he again complained that '*la professione di Ritrattista mi fatiga assai, pure mi ravvivo un poco di quando in quando e*



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*mi diverto a fare dei schizzi di soggetti eroici*'. (All MSS quoted are from the Biblioteca Civica, Bassano del Grappa.)

Lent by Hugh Farmar

## 62 John Philpot Curran

oil on canvas  
30 x 25 in/76.2 x 63.5 cm

Provenance: Mrs Kirkpatrick; bought by Trustees of NGI, 1908

Literature: Thomas Bodkin *The Burlington Magazine*, LXIX, December 1936, p 251, rep p 247 D

John Philpot Curran, MP (1750–1817), was born in Co. Cork. He read for the Bar in London and later, despite his ugly appearance, shrill voice and brogue, became a powerful orator. During the 1790s he reached the peak of his career in a series of state trials of the Irish volunteers. After the 1798 rising he unsuccessfully defended all the important rebels against charges of treason. In 1806 he was made Master of the Rolls, but he retired in 1814, overcome by ill-health and melancholy. He died in London. Bodkin (op cit) discusses Curran's iconography in detail.

Lent by the National Gallery of Ireland, Dublin

## 63 Frederick Augustus Hervey, Fourth Earl of Bristol and Bishop of Derry

pastel  
32 x 40 in/81.3 x 100.8 cm

(For biographical information see 163.) He is seen sitting on the Janiculum Hill in Rome.

Lent by the Most Hon the Marquess of Bristol



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## JAMES BARRY RA 1741–1806

He was born in Cork. Recently much work has been done on Barry by David Irwin and by R. Wark, whose articles and the latter's unpublished thesis are particularly important. Waterhouse (p 199) also gives a succinct account. We do not aim, therefore, to give a general or biographical account of his life, which is also well outlined by Strickland. The most interesting point raised by Wark is the connection between Barry's work and the theories of Edmund Burke, who brought him to London in 1764 and financed his journey to Italy. In London he knew both Reynolds and 'Athenian' Stuart, and in Italy he devoted his time to the study of the antique and Michelangelo. Irwin (*English Neo-classical Art*, 1966, p 39) quotes Barry's exclamation, made after visiting Herculaneum, that 'The moderns, with all their vapouring, have invented nothing, have improved nothing, not even in the most trifling articles of convenient household utensils . . . is there anything new in the world?' Obviously, when faced with the antique, Barry must have felt much as his fellow-countryman, Daniel Webb, had done before the *Horse-tamers*. We know that Barry had read Webb's *An Enquiry into the Beauties of Painting* . . . (1760), in which Webb said of this sculpture (p 45): 'a great part of the pleasure we receive in the contemplation of such Colossal figures, arises from a comparison of their proportions with our own. The mind, in these moments, grows ambitious; and feels itself aspiring to greater powers and superior functions. These noble and exalted feelings diffuse a kind of rapture through the soul; and raise in it conceptions and aims above the limits of humanity'.

It is as a creator of the neo-classic style and as the most important subject-picture painter in England in the latter half of the eighteenth century that Barry is most famous. But it is the distillation of his grand manner, born in his subject-pictures shown at the Royal Society of Arts, London, 1777–83, into the simpler, more condensed genre of portrait painting that makes the latter his greatest achievement. His portrait group entitled *The Distribution of Premiums*, in the Royal Society of Arts, contains the basic poses and many of the heads that he uses in contemporaneous or later portraits (for similarities connected with the *Prince of Wales* and the *Duke of Northumberland* see 66, 65) and the head of Burke is very close to that in his *Ulysses* (64), and his *Edward Hooper* (Coll: Earl of Malmsbury) is also nearly identical to the portrait of him in the background. After he completed his 'magnum opus', *The Progress of Human Culture*, Barry became embittered and he also lost his creative urge: it is remarkable that, apart from his contribution to the Boydell Shakespeare

Gallery, he painted few pictures after 1783. Having quarrelled with most of his contemporaries and been expelled from the RA in 1799, he became a misanthrope and died pathetically in 1806. In 1808 E. Fryer published in two volumes *The Works of James Barry*...



#### 64 Allegorical Portraits of Burke and Barry in the characters of Ulysses and a Companion fleeing from the Cave of Polyphemus

oil on canvas  
50 x 40 in/127 x 100.8 cm

Signed: *Jas Barry Pinxit*

Provenance: London art market, 1955 (see lit below); Sotheby's, 8 February, 1956 (Lot 118); Leggatt Bros

Exhibitions: RA 1776 (18) Ulster Museum, Belfast, 1965, *Great Irishmen* (11B)

Literature: *The Times*, 8 September, 1955; David Irwin, *English Neo-Classical Art*, 1966, p 153, pl 20

Burke is represented as Ulysses leading the way for his companion. Horace Walpole annotated his catalogue with the comment: 'good colouring in the style of the Old Masters' (Algernon Graves, *The Royal Academy Exhibitions, 1769-1904*, 1905, I, p 132).

Edmund Burke, to whose patronage Barry owed his opportunities to study, was born in 1729 and died in 1797. His *A Philosophical Enquiry into the Origin of Our Ideas of the Sublime and the Beautiful*, 1756, influenced Barry. He was a distinguished advocate and a famous orator.

Lent by the Crawford Art Gallery, Cork

#### 65 Hugh, First Duke of Northumberland

oil on canvas  
93 x 58 in/236.2 x 147.3 cm

Provenance: by descent

Exhibitions: RA, Winter Exhibition, 1870 (234); RA, 1956, *British Portraits* (344)

Literature: R. Collins Baker, *The Connoisseur*, LV, September 1919, pp 8-9; T. Bodkin, *Apollo*, XXXII, December 1940, p 147; Waterhouse, p 199, pl 167; David Irwin, *Apollo*, LXXVIII, November 1963, p 367, pl 8

Sir Hugh Smithson, 1715-86, married in 1740 Elizabeth, Baroness Percy, heiress to the Percys. He assumed the name and arms of Percy in 1750 and was created Duke of Northumberland in 1766. This portrait was probably painted early in the 1780s, when Barry was working on his mural decorations for the Royal Society of Arts, in which the duke appears in the canvas entitled *The Distribution of Premiums in the Society of Arts*. It should also be noted that the pose and treatment of the Garter robes here are almost identical to those used for the figure of the Prince of Wales in the RSA picture. In the Northumberland portrait Barry, as Waterhouse states, shows a 'kind of solemnity which was denied Reynolds,' and, compared with Reynolds's portrait of the duchess in the same collection, Barry's portrait is undoubtedly the superior.

Lent by the Duke of Northumberland, KG, TD



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#### 66 The Prince of Wales as St George

oil on canvas  
94 x 58 in/238.7 x 147.3 cm

Provenance: Artist's Sale, 1807

Exhibitions: Cork Exhibition, 1852

Literature: Strickland; T. Bodkin, *Apollo*, XXXII, December 1940, rep p 147; Waterhouse, p 199

George, Prince of Wales, later George IV (1762-1830), appears in almost an identical pose in the mural in the Royal Society of Arts entitled *The Distribution of Premiums*. This splendidly romantic portrait is thought, therefore, to have been painted in the early 1780s.

Lent by the Crawford Art Gallery, Cork

#### 67 Self-portrait

oil on canvas  
16½ x 13½ in/41.9 x 34.2 cm

Provenance: bequeathed to the museum by John Parsons in 1870

Exhibitions: Tate Gallery, London, 1959, *The Romantic Movement* (14); Arts Council, London, 1962, *British Self-portraits, c 1580-c 1960* (45); Ulster Museum, Belfast, 1965, *Great Irishmen* (11A)

Literature: T. Bodkin, *Apollo*, XXXIII, January 1941, p 31, mezzotint rep same page

This shows Barry disillusioned and haggard in comparison with his appearance in the *Self-portrait* (68). Whitley (Papers, I, p 50) records an account written in 1823 in which it is said that 'Barry had what an Englishman could call an Irish face and an Irishman would call a Munster face'.

Lent by the Victoria and Albert Museum, London

#### 68 Self-portrait

oil on canvas  
32 x 25 in/76.2 x 63 cm

Provenance: R. Langton Douglas

Literature: A. Cunningham, *Lives*, 1829-33, II rep opp p 59; T. Bodkin, *Journal of the Society of Artists*, No 4576, December 1940; T. Bodkin, *Apollo*, XXXIII, January 1941, p 31; T. MacGreevy, *Pictures in the Irish National Gallery*, 1945, pp 42, 57; R. R. Wark, *The Burlington Magazine*, XCVI, May 1954, pp 153-4, rep p 159 (fig 27); J. White, *Apollo*, LXXXIV, October 1966, p 268, rep pl 1; David Irwin, *English Neo-Classical Art*, 1966, p 153; J. White, *The National Gallery of Ireland*, 1968, pl 108



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Engraved: Heath; Edwards; Ridley; Hall

The close connection between this portrait and the self-portrait of the artist as Timanthes, which is included in his *Victors at Olympia* (Royal Society of Arts), was noticed by Wark. He publishes a very interesting letter from Barry to the Society of Arts in which the artist replies to a request for a self-portrait to be used as the basis of the engraving to be included in the volume of the Society's transactions of 1804, Barry wrote (Wark, op cit, p 153): 'the only portrait Mr Barry has of himself is the head which he painted many years since and copied at the time into his picture of the Olympic Victors. Notwithstanding the wear and tear on such a fragile thing as the human countenance, yet as Mr Barry's friends thought it still like him without in the least touching the head, finished the rest of the picture sometime last summer by painting in the hands, drapery, cyclops, etc'. Again, as Wark comments, there does not appear to be a radical change in style between the head and the remainder of the work, and one can only surmise that, in fact, Barry did touch up the head, so that the changes in style between his work, c 1780 and that of 1804 do not appear. Above his head the artist has depicted the base of a statue of Hercules crushing the snake of envy, which also appears in the mural. He is holding his own painting of *The Cyclops and the Satyrs*.

Lent by The National Gallery of Ireland, Dublin

## THOMAS HICKEY 1741-1824

He was born in May 1741, the second son of Noah Hickey, a successful confectioner of Capel Street, Dublin. Thomas Hickey was trained at the RDS Schools, where he won prizes (1753-6), and his first recorded portraits, life-size busts in black and white chalk, of Charles Lucas and Sir Fielding Ould, signed and dated respectively 1758 and 1759 (Coll: NGI), are sensitive and delicate depictions, showing his debt to West. After a visit to Italy, c 1761-7, he returned for three years to Dublin, where he exhibited with the Society of Artists. He then went to London and was a regular exhibitor at the RA between 1772 and 1775. In 1778 he was in Bath, and two years later he embarked for India to follow his profession of portrait painter. The vessel was captured by the French and Spanish fleets *en route*, but he was released at Cadiz. William Hickey records that 'having obtained permission from the Spanish Government to return to England, he had gone from Cadiz to Lisbon by land, in order to proceed from the latter place in a packet, but on his reaching Lisbon he had so much employment that he had remained there to very good account, had painted most of the English ladies and gentlemen, and was then engaged upon the portraits of several Portuguese of rank. He occupied four handsome rooms on the ground floor of Mrs Williams's hotel' (William Hickey, *Memoirs*, 1913-25, II, p 386). His portrait of *An Actor between the muses of Comedy and Tragedy*, based on Reynolds and on Milton's *L'Allegro* and *Il Penseroso* (Coll: NGI), dated 1781, must have been painted while in Lisbon. In March 1784 Hickey arrived in Bengal, taking 'a large, handsome house in the most fashionable part of Calcutta' (op cit, III, p 202), where he painted portraits, including that of Charlotte Barry, a full length of Colonel William Kirkpatrick and *An Indian Lady* (71). In 1788 he published the first and only volume of his *History of Ancient Painting and Sculpture*.

In February 1789 Hickey set out for Madras, though he returned soon to Calcutta and travelled thence to England in June 1791. From 1792 to 1794 he was attached to Lord Macartney's expedition to Peking as official portrait painter. According to Bodkin (*Apollo*, III, February 1926, p 100) he was probably in Dublin in 1796. In 1798 he set sail again for India, with his two daughters, and from Madras proceeded to Mysore with the intention of painting a series of seven pictures dealing with the Mysore campaign. Instead he seems to have accepted commissions for sixteen portraits of Tippoo's sons and officials and of the new Rajah (*Walpole Society*, XIX, 1930-1, p 36). He also did some restoration work in Madras and applied unsuccessfully for a post as Historical

and Portrait Painter to the East India Company.

From 1807 until 1812 he was in Calcutta. He then returned to Madras, where he took a 'house in Ranny-moody-Gully commodiously suited to that purpose' (William Hickey, op cit, IV, p 493), and remained there until his death in May 1824. The Madras Government *Gazette* of 17 June, 1824, recorded that 'this venerable artist preserved his faculties to the last moment; indeed we have heard it with confidence asserted that the portraits he had finished only a few days prior to his dissolution bore every appearance of his wonted vigour, genius and skill' (*Walpole Society*, loc cit, p 39).



### 69 Girl leaning against a Piano

oil on canvas,  
35½ x 27¼ in/151.7 x 70.5 cm

Inscribed: *Malbr* . . . on music held by the sitter (the last letters are probably repainted)

Provenance: purchased by Knoedler & Co. in Berlin in 1928; with Knoedler till 1960, when it was sold to Thos. Agnew and Sons and purchased from them by the Friends of the Tate Gallery, who presented it to the Tate Gallery

Exhibitions: Museum of Fine Arts, Dallas, Texas, USA 1951, *Four Centuries of European Painting* (10)

Literature: *The Times*, 16 June, 1960, rep; *The Listener*, 16 June, 1960, p 115; *Tate Gallery Report 1960-1*, pp 22-3

Professor Anthony Lewis of the Department of Music, University of Birmingham, in a letter of 17 August, 1960, wrote that 'an edition of the song *Malbrook sen va-t-en-guerre* [The original for the tune "For he's a

jolly good fellow"] was brought out in Paris about 1780' and goes on to say that this 'is probably the approximate date of the portrait' and that 'one of the entries in the British Museum Catalogue of Printed Music gives as the sub-title *Air de Malbroug Pour Nanine de cinq ans à jouer sur le Clavecin de sa Soeur*'. It is possible that the picture was painted in Lisbon, where Hickey lived (1781–4) and remained on the Continent. All the facts in this entry are taken from the *Tate Report* listed above.

Lent by the Tate Gallery, London

## 70 John George Livius

oil on canvas  
14 x 12 in/35.6 x 30.5 cm (oval)

The label on the frame of this picture is inscribed *The Honble George Leveines of Bombay 1782*, and presumably it is the same picture as that described in Strickland as; 'Hon George Livius, member of the Bengal Council, a small picture oval, 10 x 7¼ inches. Painted in 1782. Christies 9th December, 1911'. However, Bodkin (*Apollo*, III, February 1926, p 101) refers to the sitter as the Hon George Livins.

George Livius arrived as a writer with the East India Company in July 1772 and finished as a Junior Merchant in 1782. He must have left the East India Company's service in that year, because he was unemployed in 1783.

Lent by Colonel O. G. Body, DSO



## 71 An Indian Lady

oil on canvas  
40½ x 50 in/102.2 x 127 cm

Signed and dated: *T. Hickey 1787*

Provenance: collection of Sir Alec Martin and presented by him through The Friends of the National Collections of Ireland in 1959 (NGI 1390)

Literature: J. White, *Apollo*, LXXXIV, October 1966, rep p 271, pl 5

The sitter is unknown, but presumably represents a lady of Calcutta, where Hickey was in 1787.

Lent by The National Gallery of Ireland, Dublin

## 72 Charles Boddam

oil on canvas  
40 x 43 in/100.8 x 108.6 cm

Provenance: bought from Spink and Son Ltd in 1952

Charles Boddam (c 1762–1811) went to Bengal in the East India Company's civil service in 1780. Between 1780 and 1788 there is no record of his postings, but it is probable that he was living in Calcutta during that period. In 1788 he was sent to the district of Bihar, where he worked for five years. In May 1793 he was appointed Judge and Magistrate at Chapra, in Saran district, a post he retained until his death in Calcutta on 13 August, 1811. Boddam seems to have been keenly interested in Indian languages and culture. Soon after reaching Chapra he visited Benares and met a *pandit* of the Sanskrit College, Anand Gyan, who had recently made a translation into Persian of the Hindu religious text, the *Ramayana* (The Story of Rama). This he gave to Boddam, who, while at Chapra, spent his leisure time translating it into English. By 1804 the work was finished and two copies made of it, written in a copper-plate hand and illustrated by local painters. These two manuscripts are now in the India Office Library.



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In Hickey's portrait Boddam is shown seated on the verandah of his house attended by his hookah-buridar and a Persian teacher, who is showing him a book. It is probable that, during his early years in Bengal, Boddam worked hard at Persian, the language of administration, for he was clearly well-versed in it by the time he reached Chapra. His posting to Bihar, with Bodhgaya in its vicinity, may also have aroused his scholarly interests in Buddhist and Hindu culture. The portrait may well have been painted in Calcutta by Hickey in about 1787, before Boddam left for Bihar.

Lent by Sir Anthony E. W. Weldon, Bt

## ROBERT HEALY or HAYLEY

fl 1765-71

He was a student of Robert West at the RDS Schools. His friend and contemporary, John O'Keefe the actor, wrote in his *Recollections* (I, p 28) that he excelled at 'drawing in chalks, portraits, etc, but his chief forte was horses which he delineated so admirably that he got plenty of employment from those who had favourite hunters, mares or Ladies' palfreys'. Most of the known works are small full lengths, though some bust-portraits exist (see 74). Pasquin sums him up perfectly (p 18) when he says that his works 'are proverbial for their exquisite softness:—they look like fine proof prints of the most capital mezzotinto engravings'. Strickland cites various other details, including the facts that he decorated Moira House and that he died in July 1771 from a cold caught while sketching cattle in Lord Mornington's park at Dangan.



### 73 Anne, Countess of Mornington

black and white chalk on paper  
23 x 17½ in/58.5 x 44.4 cm (oval)

Signed and dated: *R. Healy pinxit 1760*

Provenance: Lady Anne Culling-Smith (the sitter's daughter); the Duchess of Beaufort; Lord Ormsthwaite; Lord Gerald Wellesley

Anne Hill was the eldest daughter of Viscount Dungannon. She married Garret, first Earl of Mornington, in 1759 and died in 1831. She was the mother of the Marquess Wellesley and the first Duke of Wellington. Her husband was the first Professor of Music at TCD. They lived at Dangan Castle, Co. Meath, where both her husband and her father-in-law made notable improvements to the property, which are referred to by Mrs Delany and Arthur Young at some length.

Lent by the Duke of Wellington, KG



### 74 Self-portrait with Bust

black and white chalk on paper  
22¾ x 17½ in/57.8 x 44.4 cm

Signed and dated: *R. Healy Delin<sup>t</sup> 1766*

Provenance: Rev M Healey, of Clontarf

Literature: NGI Catalogue (2146)

This self-portrait was possibly done when he was a student, for it shows his right hand resting on the cast of a classical head. There is another self-portrait, dated 1765, in the NGI. This is one of the few known near-life-sized heads by Healy.

Lent by the National Gallery of Ireland, Dublin



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### 75 Richard Boyle Townsend

black and white chalk on paper  
25 x 19 in/63.5 x 48.3 cm (oval)

Provenance: by descent, the Townsend and Somerville families having intermarried over many generations

Signed and dated: *R. Healy delint 1770*

Richard Boyle Townsend (1756-1827), of Castle Townshend, married Henrietta Newnham in 1784 and was High Sheriff of Co. Cork in 1785 and a member of the Irish Parliament.

Lent by Brigadier D. H. S. Somerville, CBE, MC





**76 A group with Tom Conolly and his Friends hunting**

black and white chalk on paper  
20 x 53 in/50.8 x 134.6 cm

Signed and dated: *R. Healy Delin 1768*

Provenance: by descent to Lord Carew, from whom bought by the present owner

This is one of six portraits, all dated 1768, which show various members of the Conolly family skating or riding and which include portraits of their horses. Lady Louisa Conolly must have been referring to Healy when she wrote from Castletown on 29 February, 1768, to her sister, Lady Sarah Napier (MS letter communicated by the Hon Mrs Desmond Guinness): 'Lord Townsend return'd at night in order this morning but they [sic] day is so bad that they can't stir out, Lord and Lady Gore are here, and many more gentlemen, there is a man in the House, who draws very good likeness's, in black and white Chalk, we have made him draw some of the Company which is good entertainment this Bad Day . . . '.

Lent by the Hon Desmond Guinness



**77 Mrs Cradock**

black and white chalk on paper  
24 x 17 in/61 x 43.2 cm

Provenance: presumably by descent, though the connection between the sitter and the present owner is not clear

Mary Blaydwin (c 1730–1819) became the wife of John Cradock, Archbishop of Dublin (1772–8). She was the mother of John Francis Cradock, who was created Baron Howden in 1819. The picture is a companion to *Mrs Gardiner*, dated 1769, in the same collection. Mrs Gardiner was the mother of Luke Gardiner, later Lord Mountjoy. The connection between the two ladies is not known.

Lent by Major John H. de Burgh

## CHARLES FORREST

fl 1765–80

Forrest is first recorded on his entry to the RDS Schools in 1765. Between 1771 and 1774 he exhibited portraits in chalks and miniatures with the Society of Artists in London. He made his final appearance at the Society of Arts in Dublin in 1780. Very little is known about this artist, but Strickland mentions several works.

### 78 An Actor

pastel on paper  
23½ x 16½ in/59.6 x 41.9 cm

Signed and dated: *C. Forrest Dublin 1774*

Literature: E. A. McGuire, *The Connoisseur*, CIII, January 1939, p 14, rep No VIII.

This portrait is one of five in the collection of Mr E. A. McGuire representing actors and actresses of the period. Strickland mentions four others, which are similar, dated 1772, that were then at Carton (Coll: Duke of Leinster).

Lent by Mr and Mrs E. A. McGuire

## MATTHEW WILLIAM PETERS RA 1741–1814

He was probably born in the Isle of Wight of Irish parents, his father being an engineer and landscape gardener. The family returned to Dublin when the artist was very young. However, *The Hibernian Magazine* (November 1794) says that he was born in Capel Street, Dublin. He trained under that fine draughtsman, West, at the RDS Schools (see 79), which accounts for the fact that half of his early exhibited works were in crayons, though very few of these are now known. He was a pupil of Hudson, probably at the same time as Cosway, in the later 1750s. He won a premium at the Society of Arts in 1759, but it was the RDS that gave him an allowance to study in Italy, where he went in c 1762. Whitley (Papers, IX, p 1157) quotes a letter from Peters in Rome to William Oram, dated 6 May, 1762: '... I am under the direction of Pompeo Battoni from whom I shall hope to get some furtherance in drawing; but shall look after the Old Masters for those things that require most study ...'. According to Lady Victoria Manners, (*Matthew William Peters*, 1913, p 3), he copied Rubens in Florence and (p 7) Correggio in Parma. He was in Dublin c 1765–6 and did not get enough business. He returned to London, where, in 1766, he subscribed, with Hone, to the Roll Declaration of the Society of Incorporated Artists of Great Britain (William Sandby, *History of the Royal Academy* ... , 1862, I, p 39), but by 1773 we find him again in Italy, this time in Venice. He was in London again in 1776, and it is at this period that he painted his slightly salacious ladies. Whitley (op cit, IV, p 1154) quotes from a poem: 'The dewy lip, the swimming eye, the slackened breast, the naked thigh, these ... are your glories'. Whitley also cites newspapers of 1777 as saying that his *Woman in Bed* shown in the RA was 'fit for a bagnio' and that 'in its present position it seems to prevent the pictures around it from being so much seen and admired ... for every man who has either his wife or his daughter with him must for decency's sake hurry them away from that corner of the room'. In the opinion of Waterhouse (p 211) they represent the influence of Greuze, though 'the moral overtones and the yearning glances are given no cover by being made to appear to be motivated by a dead sparrow or an attitude of prayer'. Peters became a clergyman in 1781, but did not immediately give up painting, even travelling to Paris at the request of the Duke of Rutland, one of his principal patrons, to copy a Le Brun. Here, according to R.R.M. See (*Gazette des Beaux-Arts*, November 1911, p 339), he became friendly with Vestier and the younger Boilly, who was clearly an influence on his genre work. In 1788 he resigned from the RA but took part in the Boydell Shakespeare scheme,

and, though he virtually gave up painting, he produced some portraits and religious subjects. He is about the only Irish painter who can be described as a colourist. In his portraits and genre scenes he has a tremendous sparkling quality, and it is a pity that he is now so underestimated and only remembered for his mild eroticism.



### 79 Self-portrait of the Artist aged 16 with his Master, Robert West, in the RDS Schools

charcoal and white chalk on paper  
16¼ x 22 in/42.4 x 54.9 cm  
laid down on a piece of paper  
18 x 22½ in/45.7 x 57 cm

Signed and dated: *W. Peters Nov<sup>r</sup> 7 1758*

Inscribed: *The Late Robert West—(a celebrated Artist) Drawing the Portrait of Wm Peters an Artist afterwards the Rev Wm Peters RA*. The drawing bears traces of other inscriptions on the chair at the left and on the palette in the foreground

Provenance: purchased in 1927, previous history unknown

Literature: C. K. Adams, *The Connoisseur*, LXXX, April 1928, p 256, rep p 255; NPG catalogue, 1949, p 200, (2169)

This extremely interesting drawing indicates the very high standard of draughtsmanship achieved by pupils of the RDS Schools under West (see Introduction, p 18) and is our only pictorial record of West and of this school.

Lent by the National Portrait Gallery, London

### 80 Two Children

oil on canvas  
25¼ x 30¾ in/64.1 x 78.1 cm

Provenance: The artist's RA Diploma work, 1777

Exhibitions: Manchester, *Art Treasures*, 1857 (146); RA, 1890 (127); RA, *British Art*, 1934, (465); RA, *The First*

*Hundred Years*, 1957 (13); RA, *Treasures of the Royal Academy*, 1963 (22); Arts Council, *Royal Academy Diploma Pictures*, 1966 (30); RA, *Bicentenary*, 1968-9 (37)

Literature: R. R. M. Sée *Gazette des Beaux-Arts*, November 1911, p 399, rep; Lady Victoria Manners, *Matthew William Peters*, 1913, p 55, as *Peasants with Fruit and Flowers*; J. B. Manson, *Studio*, CVII, January 1934, rep p15; S. Sitwell, *Narrative Pictures*, 1937, rep pl 41; G. Reynolds, *Apollo*, LXXXIX, January 1969, rep p 34

Engraved: J. B. Michel, 1786. An oil-sketch of the girl is engraved as *The Coquette* by G. H. Every, 1906. This or a similar work was sold at Christie's 2 June, 1967 (Lot 137), as a portrait of Eliza H. Phelps, 21 x 18½ in/ 53.4 x 46.9 cm

Peters exhibited at the RA, 1778, an oval pastel of Miss Elizabeth Phelps (233), which, although it is very like the girl in the oil-sketch and in this painting, is not identical with either. However, it seems probable that the picture represents Miss Phelps and perhaps her brother. She was a miniaturist and she exhibited a miniature of Henry Greer in the RA of 1778.

Lent by the Royal Academy of Arts, London



81

## JOHN JAMES BARRALET

c 1747-1815

He was of French descent and became a pupil of James Mannin at the RDS Schools. Most of his work was for the engravers of topographical views. He also painted theatrical scenes. In 1770 he went to London, where he set up a drawing academy. He returned to Dublin in 1779 and became a temporary master at the RDS Schools. In 1795 he went to America, where he practised. He died in Philadelphia in 1815. For a list of his works and further particulars see Strickland.

### 81 Speaker Foster with his Family

watercolour on paper  
24 x 20 in/61 x 50.8 cm

Signed and dated: *Barralet 1786*

Provenance: by descent

John Foster (1740-1828), last Speaker of the Irish House of Commons, was created Baron Oriel in 1821. He is seen with his wife Margaretta Amelia Burgh, who was created Baroness Oriel in 1790 and Viscountess Ferrard in 1797. They were married in 1764. Their two sons, John (on the horse), who died young, and Thomas Henry, the second Viscount, are also included. The girl is their daughter, Anna Dorothea, later wife of the first Lord Dufferin. They are shown outside the portico of Oriel Temple, Co. Louth, now demolished. A similar work was painted for their cousins, the Fosters of Glyde Court.

Lent by the Viscount Massereene and Ferrard, DL



82

## WILLIAM PALMER 1763-90

Palmer was the son of a linen-draper in Limerick and he studied at the RDS Schools in Dublin, winning a medal in 1781. Later he became a student of Reynolds in London, winning prizes at the Society of Arts in 1784 and 1785. He exhibited at the RA between 1784 and 1788, when he returned to Limerick. He painted miniatures as well as portraits in oil. In 1790 he died of consumption. Details concerning his life and of the few works which are known by him are given in both Strickland and C. K. Adams's article, cited below.

### 82 Amos Simon Cottle

oil on canvas  
16 x 13 in/40.5 x 32.8 cm (original canvas, cut down in relining,  
15½ x 12¾ in/39.4 x 31.4 cm)

An old inscription on the back of the original canvas read: *Amos Simon Cottle/Etatis 20*

Provenance: Joseph Cottle; by descent to Miss J. E. Green, great-niece of the sitter; purchased by the NPG, 1930 (2470)

Literature: J. Cottle, *Recollections of Coleridge*, 1837, I, pp XXXII, 317; C. K. Adams, *The Connoisseur*, LXXXVIII, pp 3-5, rep opp p 3 in colour; *Catalogue of the National Portrait Gallery*, 1949, p 58, No 2470

Engraved: R. Woodman, 1837 (for J. Cottle's *Recollections of Coleridge*, pl 6)

This work was identified from R. Woodman's engraving in the book by Cottle's brother Joseph (op cit), where it is stated as being in his possession. In a list of portraits (op cit, VI, p 317) the measurements of the picture are given as 18 x 14 in, but, as the canvas has clearly been cut down in relining and Joseph Cottle's measurements are given in round figures and are evidently not accurate, there is little doubt that this is the picture he mentions.

Amos Cottle (c 1766-1800) was a brilliant young man who, while studying at Cambridge, published in 1797 a translation, prefixed by a poetical address by Robert Southey, of an Icelandic poem entitled 'Edda of Saemond'.

Lent by the National Portrait Gallery, London

Strickland says he went to the RDS Schools c 1756 and quotes the *Hibernian Journal* of 1800 as saying that there 'his genius was in admiration, and he made drawings, unrivalled probably by any master before or since: yet after 16 years study in Italy, he manifested a declination rather than an ascension of the divine skill'. Richard Hayward, the sculptor, under No 51 in his list of Artists in Rome (information communicated by Mr Brinsley Ford) says: 'Mr Trotter from Ireland taken prisoner and carried to Spain 1762'. This would suggest a short stay of about three years in Italy, where he is otherwise unnoticed. He is known to have been back in Dublin by 1773. We have never seen a drawing which can be given definitely to him and only know three pictures, one datable c 1773 (83) and two small full-length groups at Kilcooley Abbey, signed *J Trotter 1784*. Wheatley was in Ireland in that year and Strickland is right in associating them with Wheatley's manner. He married twice: firstly, Mary Anne Hunter, daughter of Robert Hunter, and, secondly, Elizabeth, who survived him.

### 83 Group at the Blue Coat School

oil on canvas  
49<sup>3</sup>/<sub>8</sub> x 59<sup>1</sup>/<sub>2</sub> in/125 x 151 cm

Provenance: Mrs Elizabeth Trotter; Benjamin Ball to his son; presented to the School, 26 May, 1835

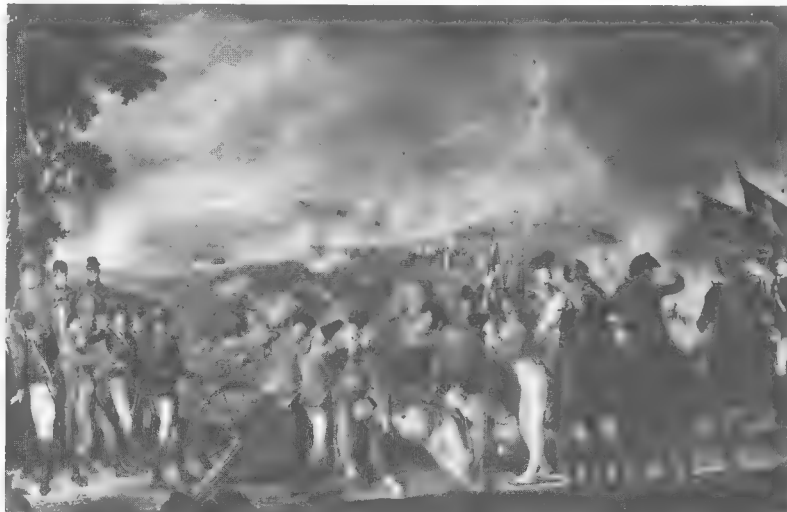
A group portrait of nine men around a table, said to be the interior of the original Blue Coat Hospital and probably painted about 1773, before its rebuilding by Thomas Ivory with stone carvings by Simon Vierpyl. The figures are as follows, from left to right: Alderman Truelock, standing behind John Wilson (the Secretary); J. Tudor; an unknown man in a chair with his back to the spectator; Warner and Thomas Ivory, who lean over plans on the table; Verschoyle (probably Simon Vierpyl), seated also at the table, listening to them, with Benjamin Ball and John Trotter standing behind.

Lent by the Governors of the King's Hospital School, Dublin

He was an English artist from Westmoreland who became a pupil of Romney's, c 1785. He was definitely in Dublin by 1790, when he painted Chief Baron Barry Yelverton, afterwards Lord Avonmore. By 1793 he had settled in Northern Ireland, where a number of his works are still to be found. In the second advertisement for his Belfast exhibition (see 84), inserted in the *Belfast News-Letter*, 13 November, 1798, Robinson gave a list of his prices: 'A three quarter portrait 5 guineas/Kit-Cat 7/Half length 12'. His technique was poor and most of his pictures are in a ruined condition. He painted small full lengths, such as the *William Ritchie* (Ulster Museum, Belfast) and the portrait group at Dromore Palace (Coll: National Trust, Castleward), and also life-size works, including *Agnes Traill* (Coll: Lt-Col A. O. B. Traill) and a group at the Adelphi Club (present whereabouts unknown). He painted a very large picture, the intended subject of which was a *Review of the Belfast Volunteers*, but, due to lack of sale, the scene became a totally fictitious *Military Procession in Belfast in honour of Lord Nelson*. His battle scene (84) is really a dramatic group portrait loosely based on Benjamin West. His best surviving work, in the City Art Gallery, St Louis, Missouri, USA (see Fig 12, p 61), is a portrait of Barry Yelverton, later second Viscount Avonmore, painted in 1792, two years after his portrait of Yelverton's father, with which it has, since Strickland, been confused. It is unusually soundly painted, revealing the excellent technique of his master Romney.

### 84 The Battle of Ballinahinch

oil on canvas  
54<sup>1</sup>/<sub>4</sub> x 84 in/138 x 213.5 cm



Signed and dated: *T Robinson of Windermere pinxt 1798*

Provenance: the second Marquess of Hertford; Mr John Maher, by whom it was given in 1944 to the President of Ireland

The Battle of Ballinahinch on 13 June, 1798, was one of the decisive battles of the great Irish rebellion of 1798. The United Irish army of 5–8,000, led by a Lisburn draper, Henry Munro, was defeated by 1,200 Government troops under Major-General (later Field Marshal Sir) George Nugent. The picture was painted shortly afterwards by Robinson, who was living nearby at Lisburn.

It was exhibited with other pictures at the Exchange Rooms in Belfast in November 1798. In the advertisement which Robinson inserted in the *Belfast News-Letter* of 6 November, 1798, he said that the 'Picture contains many original Portraits, and is a faithful representation of the *Field of Battle and its events*'. He added that admittance was 'one British Shilling' and that 'The above-mentioned Picture will be disposed of by Raffle; Subscriptions (taken by Mr Robinson) one Guinea each—Subscribers free to the Exhibition'. The second Marquess of Hertford won the raffle, which took place in December 1798—not 1799, as stated by Strickland. Bishop Percy of Dromore, writing to his wife on 23 December, 1798 (BM 32, 335/116), said that 'the picture will now be hung up in the Marquis's house at Lisburn to be viewed . . . by all who were at the battle of Ballynahinch, many of whom had their portraits drawn in it—Robinson has painted three urns for my glen. This has the happiest effect, imaginable'.

Although the key to the picture has not apparently been preserved, certain officers can be identified with varying degrees of certainty. At the centre, it is clear, is Captain Henry Evatt, Adjutant of the Monaghan Militia. He was hit by a bullet during street-

fighting and is shown here mortally wounded, supported by his men. To the right are two staff officers, one of whom may be Lt-Colonel Charles Stewart, Assistant Quartermaster-General. The other is almost certainly Major-General George Nugent, the Commander-in-Chief of the Northern district.

The rebel United Irish colonel on the left is almost certainly Hugh McCulloch, grocer of Bangor, who was hanged after the battle on Windmill Hill, which forms the foreground of the picture (see *Belfast News-Letter*, 18 June, 1798).

The picture, unusual for its realism, is undoubtedly based on eye-witness accounts. It shows accurately the last phase of the battle at about 10 am on 13 June. The United Irish camp on the crest of the hill is being charged by the 22nd (Irish) Light Dragoons from the flank, supported by a cannonade. A line of red-coated Irish yeomanry and militia are attacking from the front. In the middle distance Lord Moira's house and demesne of Montalto are clearly visible beyond the spire of Ballinahinch Church. The town itself is in flames—burnt as a reprisal for the shooting of Captain Evatt. In the right foreground two dragoons are bringing in two captured United Irish 'Liberty' standards—the only known representation in colour of such standards preserved. The battle ended with a total rout for the United Irish forces, who suffered at least 400 killed. A dozen of the peasantry, including Hugh McCulloch, were hanged on the battlefield.

Lent by Arus an Uachtaráin (on loan to the National Gallery of Ireland, Dublin)

**Fig 12 Barry Yelverton, second Viscount Avonmore** by Thomas Robinson (d 1810), signed and dated 1792. Collection: City Art Museum of St Louis, Missouri, USA. *Not in the exhibition*



## STRICKLAND LOWRY

1737–c 1785

Born at Whitehaven, Cumberland, Lowry was a portrait and landscape painter. He worked mainly as a provincial portraitist in Staffordshire and Shropshire and in Dublin and other parts of Ireland. He finally settled in Worcester, where he died. He is perhaps best known for thirteen engraved views of churches which appear in Philip's *History and Antiquities of Shrewsbury*. Details of Lowry's career in Ireland are obscure, but pictures by him occur in and around Dublin and in the east of Ireland as far north as Co. Down. There is a painting by him at Castleward, Co. Down.

In the Ulster Museum collection there is a portrait of a colonel in Volunteer uniform, wearing a cross-belt plate inscribed *Lurgan Volunteers 1780* with a shamrock in the centre, which apparently refers to Lurgan in Co. Armagh. The portrait is a companion to the one shown in this exhibition and was purchased at the same time. Portraits in the possession of the Andrews family, of Comber, Co. Down, also bear a strong stylistic resemblance to Lowry's work. In a manuscript account-book at Newbridge, the following entries occur: 'To Lowry for the picture of the children £9.2.0' and 'To Lowry the painter £4.11.0'. Lowry's style closely resembles that of the Belfast-born painter, Joseph Wilson, who was working in the 1770s, and it is worth noting that Lowry painted a portrait of Mrs Wilson and named his son after the artist. There seems to be some connection, as yet untraced, between the two painters. Wilson Lowry became well known as an engraver.



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rather larger than that used by Joseph Wilson. A third portrait exists of the sister-in-law of Sarah Holmes, Mrs Morgan Jellett. The portrait of Mrs Holmes is reproduced in Rosemary ffolliott, *The Pooles of Mayfield and other Irish Families* (1958, pl V).

Lent by the Ulster Museum, Belfast

### 85 Portrait of a Lady

oil on canvas  
36½ x 28½ in/102.2 x 72.4 cm

Provenance: previous history unknown; purchased 1967

This portrait is more delicate and sensitive in rendering than its companion piece (see above). At first the pictures were attributed to Joseph Wilson. After a photograph of the portrait was published in *The Irish Times* in December 1967, the attention of the museum was drawn to a portrait in the possession of Miss Rosemary ffolliott, of Dundrum, Dublin. The portrait is inscribed on the back: *Mrs Sarah Holmes S. Lowry pinxt 1780*. The sitter was Sarah (1724–1805), daughter of Matthew Jellett, of Tullyard, Co. Down, who married Robert Holmes of Dublin. A comparison between the pictures makes it clear that they are by the same hand. The size of the canvas is identical in each case and

**JOSEPH WILSON** fl 1770–1800

Practically no facts are known about this artist, but a list of some of his works is given by Strickland, who mentions that he may have been the 'Wilson, Mary's Abbey', Dublin, who exhibited three portraits at the Society of Artists in William Street in 1777. He worked in Dublin and Belfast and seems to have been connected with Strickland Lowry.

**86 John Bateman Fitz-Gerald**  
**twenty-fourth Knight of Glin**

(frontispiece)

oil on canvas

48 x 36 in/121.9 x 91.4 cm

Provenance: by descent

Literature: Mark Girouard, *Country Life*, CXXXV, March 1964, p 502, rep pl 2

John Bateman Fitz-Gerald, twenty-fourth Knight of Glin (d 1801), is shown in his uniform as a colonel in the Royal Glin Artillery, a regiment of the Irish Volunteer Movement. It compares closely with a similar though smaller work showing Randal William, Earl of Antrim, also a Volunteer (Coll: Earl of Antrim), which is signed and dated 1784. The Knight attended the great volunteer convention at Dungannon in 1782, and it is likely that the painting was done during this visit to the North of Ireland. Mark Girouard in his article gives further details of this Knight who built the present Glin Castle. Further and less endearing facts about him have recently been discovered by Thomas Pakenham among the Irish State Papers (*Prisoners Petitions*: Carton 2/322). These enclose an affidavit of John Dillon, of 20 May, 1800, which includes the following passage: '... the Knight of Glyn being the terror and dread of that Country and whose very name made the poor of that Country tremble ...'

Lent by the Knight of Glin

**THOMAS SAUTELLE**  
**ROBERTS** c 1760–1826

This artist is best known for his landscapes, particularly his topographical views. His work is inextricably mixed with that of his brother, Thomas Roberts (c 1749–78). It has so far proved impossible to separate their work, though, as the quality varies enormously, it may prove that Thomas Sautelle was a better artist than his elder brother. Horses regularly figure in Thomas Sautelle's *oeuvre*, but it is rare to find a portrait such as that under 87. A few others of a similar type in Irish houses, notably that of the first Earl of Bantry (Coll: Mrs Shelswell White), may prove that he worked in this manner more often than we think. For further details about his career see Strickland.

**87 Lord Edward FitzGerald's**  
**Negro Servant, Tony, with a Pony**

oil on canvas

24½ x 36½ in/62.2 x 92.6 cm

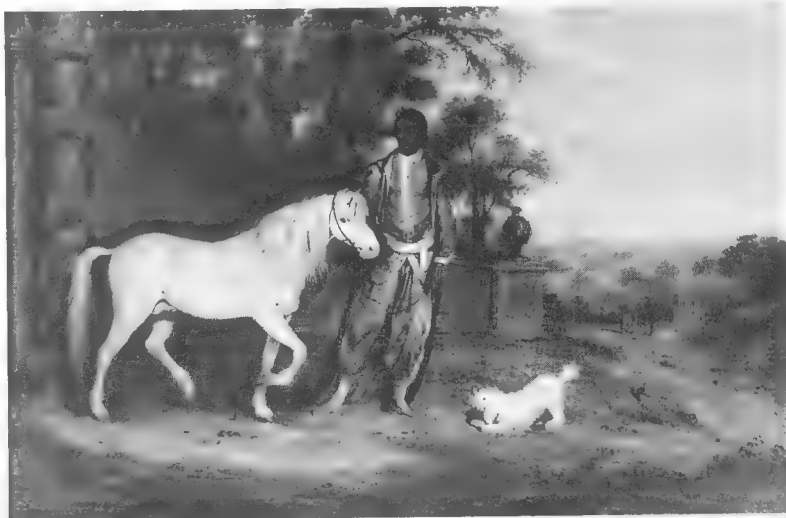
Provenance: by descent

Exhibitions: Municipal Gallery, Dublin, 1957, *Paintings from Irish Collections*, p 35 (167) rep pl XXII

Tony was a servant to Lord Edward FitzGerald from 1781 to 1798. The romantic account of how he came into Lord Edward's service is given in Thomas Moore's *Memoirs of Lord Edward FitzGerald* (ed Martin MacDermott, 1897, p 20). Moore says that Lord Edward was wounded at the Battle of Eutaw Springs in 1781. He was found and carried 'off on his back to his hut by a poor negro' who 'there nursed him most tenderly, till he was well enough of his wound to bear removing to Charleston. This negro was no other than the "faithful Tony"'

whom, in gratitude for the honest creature's kindness, he now took into his service, and who continued devotedly attached to his noble master to the end of his career'. Tony is mentioned in letters by Lord Edward on the latter's later American trip when, in 1789, he took part in the trek across country from Fredrickstown to Quebec. Tony remained loyal when Lord Edward was in hiding prior to his arrest in 1789. He knew of his master's whereabouts, refusing, only, to see him, saying (op cit, p 280): 'No—I will not look at him—for if they should take me up, I can then, you know, swear that I never saw him'. Moore concludes his references to Tony (op cit p 372) by saying: 'Poor Tony ... never held up his head after his noble master's death, and very soon followed him'. Though it is said to have come from America also, the pony is not mentioned in these *Memoirs*. There is no record of when the picture was painted.

Lent by the Marquess of Kildare





**FRANCIS WHEATLEY RA**  
1747–1801

An excellent biography is to be found in Mary Webster's catalogue: *Francis Wheatley, RA*, 1965. He was an English artist born in London and was educated in Shipley's Drawing School and under Richard Wilson. He came to Ireland about 1779, fleeing from his creditors. He was accompanied by Mrs Gresse, with whom he had 'the folly to engage in an intrigue' (Edward Edwards, p 268), and he passed her off as his wife. This period saw the height of excitement over the Irish Volunteer Movement and he was, therefore, able to obtain many important fashionable commissions. His Irish works, which are among his best, include *Lord Aldborough on Pomposo*, a *Review in Belan Park* (National Trust, Waddesdon), *The Volunteers on College Green* (NGI), *The Irish House of Commons* (Coll: Sir Alvary Gascoigne) and *Nymphs Bathing* (Coll: Mr and Mrs Paul Mellon). He also did a number of portrait groups. The discovery of his alleged wife's imposture and further debt hastened his return to England early in 1783.

**88 Review of Troops in Phoenix Park by General Sir John Irwin**

oil on canvas  
96¼ x 71¼ in/244.5 x 182.2 cm

Signed and dated: *F Wheatley px/1781*

Provenance: W. H. Hughes; Christie's, 22 December, 1877 (Lot 105, as *George III and staff at a review*); bought by the NPG, March 1878

Exhibitions: Aldeburgh Festival and City Art Gallery, Leeds, 1965, *Francis Wheatley, RA*, p 19 (7). On loan, 1897–1934, to the NGI



This may be the picture Wheatley exhibited in 1783 at the Society of Artists (320) as *Review of the Irish Volunteers in the Phoenix Park, Dublin*. However, as Mary Webster states (Aldeburgh Catalogue): 'The only contemporary criticism that has come to light of the picture exhibited in 1783 is unspecific: "Wheatley, if he fails, fails however not unattempting. His *Review of The Irish Volunteers in the Phoenix Park* has a great deal of work in it, and is in its Disposition not without much Contrivance" (*Public Advertiser*, 10 June, 1783)'. Miss Webster continues: 'It is reasonable to assume that the officer wearing the order of the Bath is Sir John Irwin (1722–88, KB 1779, C-in-C, Ireland, 1775–82), but no other portraits of him and his staff are known. The uniforms differ from those in Wheatley's other Irish reviews'.

Lent by the National Portrait Gallery, London

**GILBERT STUART 1755–1828**

Stuart was an American painter who, after a number of early adventures, came to London in 1775, where he worked under his fellow-countryman, Benjamin West. He exhibited at the RA. He was in Dublin by 1787. There he quickly supplanted Robert Home and, as Mount states, his price for a bust-portrait was thirty guineas, which was nearly as much as Home charged for a full length (C. M. Mount, *Gilbert Stuart*, 1964, p 124). He brought his wife and children over in 1788 and remained till 1793.

Mount has a great deal of information about his Irish period and lists a large number of portraits. Stuart was clearly a speedy worker and his portraits hang in numerous Irish houses. Mount says in an article (IGS VI, January–March, 1963, pp 25–7) that, after Stuart left Ireland in 1793, his works were finished by James Dowling, Robert Woodhouse and Thomas Hickey. However, we cannot agree with Mr Mount when he states (op cit, p 6) that Stuart 'was the most important artist ever to have come to Ireland'.

**89 Robertus Livingston**

oil on canvas  
30 x 25 in/76.2 x 63.5 cm

The picture is in its original frame, which bears a label (Fig 13 see below) stating: *Jackson, No 5, Essex Bridge, Dublin*. There is another label which gives the sitter's name as *Robertus Livingston Anno Et 56 1789*. The sitter may be identical with Robert Livingston, who was Port Reeve of Charlemont, Co. Amagh, in 1810 or 1813.

Lent anonymously



Fig 13

## ADAM BUCK 1759–1833

He was born in Cork, the son of a silversmith. According to the *Cork Historical and Archaeological Society* (1920, XXVI, p 40) he is said to have studied under Minasi. He practised in Cork for some years, painting miniatures and small portraits in watercolour and wax crayon. He probably worked in Dublin before 1795, when he settled in London, and enjoyed popularity for his portraits as well as for his sentimental drawings and classical designs for stipple engraving. He exhibited regularly at the RA. His most important work as an engraver was his publication *Painting on Greek Vases*, 1811.

## 90 The Edgeworth Family

(illustration on front cover)

watercolour on paper  
13 x 18 in/33 x 46 cm (oval)

Signed and dated: *Adam Buck 1787*

Provenance: by descent

Literature: M. Edgeworth, *Chosen Letters*, ed F. V. Barry, 1931, rep frontispiece; E. Inglis-Jones, *The Great Maria*, 1959, rep opp p 32; H. J. Butler and H. E. Butler, eds, *The Black Book of Edgeworthstown*, 1927, rep opp p 166; I. C. Clarke, *Maria Edgeworth, her family and friends*, 1949, rep frontispiece

Richard Lovell Edgeworth (1744–1817), scientist and philanthropist, decided to live on his family estate at Edgeworthstown, Co. Longford, in 1782, in order to improve the lot of his tenants and to raise his family according to his own educational principles. He was an inventor whose most notable achievement was a system of telegraphy. His house was spared during the rebellious riots in 1798. Later he voted against the Union, feeling that it was being enforced against the will of the majority. His eldest daughter, Maria (1767–1847), co-operated with him in *Practical Education*, 1798, among other works, and earned a high reputation for her own moral tales for children and for her sociological novels, in particular *Castle Rackrent*, 1800.

Edgeworth married four times. Here he is seen surrounded by his children, discussing perhaps a design for one of his inventions with Maria, to whom he was particularly close, while his third wife, Elizabeth Sneyd, sits behind him. There is a large geographical globe in the background. The sitters are as follows, reading from left to right: Maria, Emmeline (1770–1847), Charlotte (1783–1807), Henry (1782–1813), Charles Sneyd (1786–1864), Lovell (1776–1842), Richard Edgeworth, Anna Maria (1773–1824), Elizabeth (foreground, 1781–1800), Mrs Edgeworth with an

infant, Honora (1774–90). The faces are shown in profile, which was a frequent feature of Buck's small portraits.

Details of the family are given in the books listed above, as follows: Inglis-Jones, pp 13–14; F. V. Barry, p 42. Also C. Hill (*Maria Edgeworth and her circle* . . . 1910, p 15) states that Maria Edgeworth only sat to Adam Buck, who also painted individual portraits of Richard Lovell Edgeworth and Charlotte Edgeworth.

Lent by Mrs H. E. Butler

## 91 The Sawyer Family

watercolour on paper  
24½ x 29 in/62 x 73.5 cm

Provenance: by descent

The girl with the skipping-rope was the owner's great-grandmother.

Lent by Mrs Nancy Atteridge

## ROBERT FAGAN 1767–1816

According to Strickland he was born in Cork in 1745. Presumably this information came from Fagan's grandson, Louis, who wrote Fagan's biography in the DNB. It is incorrect, for the records of students in the RA clearly state that when he registered on 21 June, 1787, Fagan was '20 years last 5th March'. He was therefore born in 1767. This tallies with the admittedly varying ages for this artist given in different parish registers in Rome, which have been communicated to us by Anthony Clark from Friederick Noack's notes in the Biblioteca Herziana in Rome. Between 1790 and 1797 he is twice described as being '*Robert Fagan pitt*', twenty-eight or thirty.

As a young man he went to Rome, where he certainly was by 1790, for in an unpublished letter from Jacob More (Hervey Bruce MSS) in Rome to the Earl Bishop of Derry, dated 16 March, 1790, More writes: 'I had the honour to accompany Lady Erne [60] to see Mr. Fagan's copy of Domenichino's Picture at Grotto Feratto, which we think a good Copy'. This date is confirmed by a printed list of English Artists Residing in Rome in the year 1790, in which he is recorded as 'Mr Fagan—History, Strada del Babuino over the coach maker' (communicated by Brinsley Ford). This yet again coincides with a Noack reference to the parish records of Santa Maria del Popolo for 1790, in which he is described as living with his wife, Anna Maria Ferri, at the Palazzo Piombino in the via Babuino. He stayed there until 1795, though he was in Naples in 1793. Noack also gives the date of his marriage to Anna Maria Ferri, from the registers of SS Apostoli, as 12 April, 1790. In this record Robert is described as son of Michael (Fagan), and Anna Maria, aged fifteen, as being the daughter of Pietro (Ferri), and it also states that Anna had been living at the Palazzo del Camerlego. Clark states that this belonged to Cardinal Rezzonico and Noack (Thieme Becker) mentions that she was the daughter of an employee of Rezzonico's.

At Attingham there is a series of four grisaille panels over the side doors in the entrance hall and a further series in the outer library which are signed by Fagan between 1792–5 (St John Gore, *The Burlington Magazine*, CXI, April 1969, p 240). These are all trompe l'oeil classical reliefs. The second Lord Berwick, the builder of Attingham, was in Italy between October 1792 and the end of May 1794, and he visited Naples from December 1792 to March 1793, when, presumably, he saw Fagan.

The earliest-dated known portrait by Fagan is that of Sophia Cotton, later Lady Mainwaring (1792, 92). But we know from a letter of 14 May, 1791 (BM, Cumberland MS, add MS, 36496 f 172), written from Rome by the Irish sculptor Hewetson to George Cumberland,

that 'Fagan has received commissions from Mr Penn of Pennsylvania . . . I am happy to inform you that Mr Fagan & his wife are well & seemingly Happy & fond, Tho not quite so much of the latter as you may remember. He is about a whole-length of Lady Clifford & is likely to succeed in it. No sign of breeding yet . . .'. In another letter (*ibid*, 36497 f 69): 'Fagan sometime since completed Lady Clifford's portrait: it has given much satisfaction—She recommended him to Mrs Villiers, Lady Clifford is still here and seems to do all in her power to advance his interest'. This latter picture is obviously the same as one mentioned by Mrs Villiers, later Lady Clarendon, on 19 June, 1791, at Rome, where she notes that she 'went to Mr Fagan's to sit for my picture' (HMC 10th Report, 1885, Pl IV, pp 52–4). Neither picture is now traceable. It is significant that in a further list of English artists resident in Rome, dated 1793 (information Brinsley Ford), Fagan is now described as 'Portrait—Palazzo del Babuino'. He sent a portrait of Lady Malden (collection unknown) to the RA in that year.

Throughout his Italian career he was a distinguished dealer in antiquities and paintings. Michaelis (*Ancient Marbles in Great Britain*, 1882, p 82) says that Fagan was the most successful excavator of the period there. He had a particularly well known dig at Ostia. There is a considerable amount of information about his archaeological and dealing activities. Thomas Jenkins (Thomas Ashby, 'Thomas Jenkins in Rome', *Papers of the British School at Rome*, 1913, II, p 224) describes Fagan's buying, selling and smuggling of pictures, and he tells the famous story of the Altieri Claudes. Whitley, elsewhere (*Art in England 1800–1820*, 1928, pp 11–2), quotes a letter from Fagan to Cumberland, dated Rome, 23 May, 1800, which typically sums up this side of his career: 'I enclose a list of 55 pictures of the first class which you can send to Mr Penn, Mr Beckford and Others. I am sorry the beautiful Venus by Titian from the Villa Borghese has met with a little injury on the thigh on the way to Leghorn by land . . .'. Later he lists many 'capital' pictures from Roman *palazzi* which he had shipped off to London at considerable profit.

Fagan sold many antiquities to HRH Prince Augustus, later Duke of Sussex, and in 1795 he painted a portrait of his morganatic wife, Lady Augusta Murray (Coll: Samuel Sperber, 1941). Fagan was at a ball at Lady Plymouth's in Rome which was attended by the prince, and we hear that entertaining account of the artist given in a letter from Phillippa, Lady Knight, dated April 1795 (ed Lady Elliot Drake, *Lady Knight's Letters*, 1905, pp 206–7). She writes: 'a man we knew not asked Cornelia to dance. After a dance we found he was one Fagan, a painter who had refused our seeing his paintings because we were enemies to the revolution. He is an Irish Catholic who

changed his faith in England and changed again to marry the daughter of C. Ritson's *valet de chambre*:—a very Worthless fellow Fagan he is, but under the patronage of His Royal Highness'. Then follows a long tale of Fagan's rudeness. In 1793 Fagan had painted Lady Webster in Naples (93), but he appears to have continued to live in Rome till 1806, for the Noack notes contain several addresses there. It is probable that his first wife died and that he married, about 1800, a daughter of Dr Flajani, the Pope's physician (see 94). In 1809 he was appointed Consul General for Sicily and the Ionian islands and he went to live in Palermo. In this year he proudly signed his fine group of *Lady Acton and her Children*: 'Painted by Robert Fagan His Britannic Majesty's Consul Governor for Sicily 1809' (Coll: the Hon Mrs Douglas Woodruff, (see Fig 11). He also excavated the ruins at Selinunte, and some Attic fragments from his collection are on view in the Palermo Museum. It was during this period that he became the friend and correspondent of Queen Caroline of Naples and of Lord William Bentinck (Fagan's letters to the Queen were presented by Louis Fagan to the BM). He painted the children of Lord Amherst in Palermo (Coll: NGI, see J. White, *National Gallery of Ireland*, 1968, rep pl 109). In 1816, the year of his death, he is recorded as having painted Captain Clifford (present coll. unknown).

It has been stated, in our opinion incorrectly, that Fagan was influenced by Tischbein (RA cat, cited under 94). We feel that the two artists working in Italy with whom he has affinities are Andrea Appiani and François Xavier Fabre. It is worth noting that Lady Webster's protector and later husband, Lord Holland, was painted by Fabre in Florence in 1796, and, though there are no records of Fagan being in either Tuscany or Lombardy, it seems very unlikely that he could have lived in Italy without knowing their work. However, much more research needs to be done on his artistic contacts in Italy before a definite opinion can be formed about the sources of his brilliant neo-classical style.

## 92 Sophia, Lady Mainwaring

oil on canvas  
29 x 24 in/73.7 x 61 cm

Signed and dated: *R Fagan 1792*

Provenance: by descent; the sitter's daughter married Thomas Wynn-Eyton, of Leeswood

Exhibitions: National Museum of Wales, Cardiff, 1948, *Portraits from Welsh Houses* (76)

Literature: John Steegman, *A Survey of Portraits in Welsh Houses*, 1957, I, p 187, pl 33D



Sophia who died in 1838, was the youngest daughter of Sir Robert Cotton, Bt, and was the sister of Stapleton, first Viscount Combermere. In 1803 she married Henry Mainwaring, who was created first baronet in 1804. This portrait was painted before her marriage.

Lent anonymously



## 93 Elizabeth, Lady Webster

oil on canvas  
60 x 48 in/152.4 x 121.9 cm

Signed and dated: *R Fagan 1793*

Provenance: bought in Rome by Henry Edward Fox, afterwards fourth Lord Holland, for his father, in 1818, and formerly in the possession of Prince Gargarin

Literature: *Catalogue of Pictures belonging to the Earl of Ichester at Holland House*, 1904, pp 23–5 (2)

Elizabeth, daughter of Richard Vassall, of Jamaica, was married, when fifteen, to Sir Godfrey Webster in 1786. Lady Stafford (*Complete Peerage*, VI, p 544) comments: 'I have seen Lady Webster; she was a very pretty, innocent-looking woman, but I saw her in bad company with bad companions—I mean bad for Domestic Happiness—and her husband never near her, and I fear they would not long continue happy'. She left her husband for Lord Holland in 1796 and later, after a divorce (1797) she married him. She died in 1845. This picture, painted in Naples in 1793, is the subject of an interesting story recorded in her journal (ed Earl of Ilchester, *Journal of Elizabeth, Lady Holland 1791-1811*, 1908, I, p 138) in November 1795. She says: 'Lord Bristol [the Earl Bishop, see 63] with some wretched dependents came to my inn; he dined one day with me. He is a clever, bad man. He asked me to let him have a copy of my picture, the one done by Fagan and belonging to my friend Italinski [Russian Secretary at Naples]. I hesitated much, and implied without giving it, a denial'. Later (*ibid* p 142) she relates: 'The principal object of my excursion [to Naples] was to see my old friend Italinski. Lord Bristol was there dangerously ill. As soon as the physicians declared him in danger he sent to Italinski for my picture adding that, though he had refused him a copy, he could not deny a dying man anything. Italinski was embarrassed but sent the picture. As soon as it came he had it placed upon an easel at the foot of the bed, & round it large *cires d'églises*, & for aught I know to the contrary, he may still be contemplating my phiz. What makes this freak the more strange is that it is not from regard to me, as he scarcely knows me, & never manifested much liking to me; probably it reminds him of some woman he once loved and whose image occupies his mind in his last moments'.

The dog was called Pierot, and they are both seen sitting in front of the Bay of Naples with Vesuvius behind the Castel Uovo.

Lent by the Viscountess Galway



#### 94 Self-portrait of the Artist and his Wife

oil on canvas  
27 x 36 in/68.6 x 91.4 cm

Provenance: descended from Fagan's daughter, Estina, who married, firstly, in 1809, William Baker, of Bayfordbury; Clinton-Baker Sale, 1 June, 1945 (88)

Exhibitions: Arcade Gallery, London, 1946; Municipal Gallery, Dublin, 1957, *Paintings from Irish Collections*, (159); London RA, 1960, *Italian Art and Britain* (227, rep pl XXIV)

Literature: J. White, *Apollo*, LXXXIV, October 1966, p 270, rep pl 3

The RA catalogue (see above) states that the sitter is shown with his second wife, 'a daughter of the Papal doctor, Flajani, who later remarried a Sicilian'. We have been unable to trace the authority for this information and only the name of the woman he married in 1790—Anna Maria Ferri, aged fifteen, who is variously described as a 'daughter of C. Ritson's *valet de chambre*' or as the daughter of an employee of Cardinal Rezzonico (see biography above). Louis Fagan, the artist's grandson (DNB), states that Robert 'married a Roman lady of great beauty, whose portrait he painted several times'. Another single portrait of Mrs Fagan, also from Bayfordbury, is now in the collection of Geoffrey Cumberledge. It is not clear whether this double portrait shows the painter with Anna Maria Ferri or his alleged second wife. However, it is certain from the costume that the painting must date from c 1800–3. Willett Cunningham (*Englishwomen's Clothing in the Nineteenth Century*, 1937, p 40), listing styles for 1803, quotes an apposite contemporary comment: 'When I see a young lady displaying to every licentious eye her snow white bosom

and panting breasts . . . I blush for her indelicacy'. One also cannot help remembering Fuseli's many brilliant drawings of courtesans in similar topless attire. Noack's notes show that Fagan was living with his '*consorte*' at the Palazzo Spada at this time, Anna Maria's name not being mentioned. Fagan had a son, George (the father of Louis), who took part in his father's collecting activities and eventually became British Minister to Venezuela, and a daughter, Estina, was born in Rome in 1792 (see above). She married, secondly, Francis Acton, of Naples, and had further issue.

Lent by Mr and Mrs John Hunt



### 95 Gabriel Taszycki with his Family

oil on canvas

58½ x 73¾ in/148.5 x 187.4 cm

Signed and dated: *Robert Fagan 1803*

Literature: *National Museum in Warsaw Catalogue of Paintings, Foreign Schools*, 1969, I, p 133, No 376 (illus). Other literature cited there

Gabriel Taszycki (1755–1809), of an old Polish legal family, studied in Cracow and, as a lawyer, became president of the Military Court there. He published many books anonymously and wrote a dissertation on women's property rights. He is shown holding a volume entitled *Orazio* and his wife is shown making bobbin lace. We are indebted to the Librarian of the Polish Institute and Sikorski Museum for this biographical information.

Lent by the National Museum, Warsaw

### WILLIAM CUMING 1769–1852 AND TILLY KETTLE 1735–86

A full study of Kettle has been published by J. D. Milner, *Walpole Society*, XV, 1926–7, pp 78–97.

William Cuming was trained in the RDS Schools and specialized in portraiture at an early stage in his career. He became a founding member of the RHA and, eventually, in 1829, its President. He resigned from this position and retired from his profession in 1832, continuing as a member of the Academy until 1837. His rather ordinary stature as a portrait painter is typified by *The First Earl of Charlemont* and the slightly romantic *Self-portrait*, both in the NGI.



### 96 James Gandon

oil on canvas

49 x 38¾ in/124 x 98 cm

Provenance: bequeathed by James Gandon, (d 1823), to his son, James Gandon, Jr; by descent from Peter Thompson, of Manchester to Mrs Maud Mary Rose, Devon; Sotheby's, 7 July, 1965 (Lot 82); purchased by NGI (1783)

Literature: Will of James Gandon (plain copy, Prerog. 14 January, 1824, 'Extracted from the Principal Registry of her Majesty's court of Probate in Ireland', and preserved at the Public Record Office of Ireland, LEC Box 3428, pp 2–3, 7–8); Mulvany, p 205 note b; Strickland; J. D. Milner, *Walpole Society*, XV, 1926–7, pp 78, 97; J. White, IGS, IX, January–March, 1966, pp 27–31; M. Wynne, *The Burlington Magazine*, CIX, September 1967, pp 532–3

There is no doubt that this portrait represents the architect of many of Dublin's finest buildings. Before this painting was discovered Gandon's likeness was familiar through the splendid

oval miniature by Horace Hone in the Fitzwilliam Museum, Cambridge, and through another, rectangular, miniature, also by Hone, in the NGI (2157), which was engraved as a frontispiece to Gandon's biography by Gandon, Jr. and Mulvany (see Literature above).

The portrait exhibited here was recorded in the 1846 biography, at which time it belonged to the sitter's son, who had inherited it from his father. Tilly Kettle had been a friend of Gandon since student days and, when he came to Dublin about 1783, he sketched out this portrait and painted the head. As the early biography notes, Kettle did not have time to finish the painting. The clothes, hands and decorative background were entrusted by the sitter to another of his friends, William Cuming.

In this portrait can be seen the Four Courts, the dome of the Rotunda Hospital and the Custom House, all designed by Gandon. The plans which Gandon holds are of the Four Courts; they are rough ones and the central portico of the building was finished in a different manner.

Kettle could not have painted either the plans or the horizon townscape, since he had left Dublin before the Four Courts were commissioned in 1785. There is insufficient knowledge of Cuming's painting to permit a precise dating of his work on this portrait.

Lent by the National Gallery of Ireland, Dublin

**SIR MARTIN ARCHER SHEE**  
PRA 1769-1850

The son of an impecunious Catholic county family that lived near Dublin, he studied, firstly, at the RDS Schools, which were then under the control of Robert West's son. He won many prizes and, by the age of sixteen, was well known for his portraits in crayon. His life is extremely well documented in his son's *Life of Sir Martin Archer Shee* (1860). In 1788 he went to London on the advice of Gilbert Stuart, who may also have taught him. At the suggestion of Reynolds, he became a student at the RA Schools in 1790. The influence of both Reynolds and Stuart is strong in his *Self-portrait* (97), but in his charming group of *The Annesley Children* he seems to have been looking at Matthew William Peters's *Two Children with a Jay in a Cage*, at Belvoir Castle. Though he never possessed the panache of Lawrence and his female portraits tend to be dull, he gives his male sitters a solid presence and their portraits are always extremely well composed. He was one of the few artists who was capable of painting successfully on a large scale. He was a friend of Hoppner, whose portrait style he frequently approaches. *Farington* (II, p 226), refers to Turner speaking of 'the inferiority of Shee's portraits of women' calling them 'flimsy' in comparison to the 'vigour' of his men. Shee became PRA in 1830, succeeding Lawrence. Though he does not seem to have practised latterly in Ireland, he retained his interest in, and was involved in, the negotiations which preceded the founding of the RHA in 1823. He was the author of a number of books. For further information and lists of his works see Strickland and Martin Archer Shee (op cit).



**97 Self-portrait**

oil on canvas  
30 x 24¾ in/76.2 x 62.8 cm

Provenance: by descent to the artist's son, Martin Archer Shee; purchased by the gallery at Christie's 8 May, 1897, (Lot 59)

Exhibitions: RA, 1795 (135); New Gallery (Victorian), 1892 (190), lent by Martin Archer Shee

Literature: Catalogue of the NPG, 1902, II, p 122; 1949 edition, p 230, No. 1093; M. A. Shee, *The Life of Sir Martin Archer Shee*, 1860, I, pp 190-1; Strickland, rep II, p 335, pl LVI

Shee's son, in his biography of his father (I, p 298), states that there is no 'good, or indeed moderately satisfactory likeness of him either from his own hand or that of any other artist'. This, however, contradicts his remarks (op cit, I, p 190) in which he mentions that in the RA of 1795 Shee exhibited 'a portrait (the head size) of himself, painted with a broad and bold pencil which when on the walls of the Academy, came in for its due share of commendation on the part of the critical world'; and later he quotes (op cit I, p 191) from a letter written by a friend to Shee's brother: 'I must tell you that his own portrait is particularly admired; and if Shee was a young lady, it could not attract more notice . . .'. This portrait must therefore date to 1794 or 1795.

Lent by the National Portrait Gallery, London



**98 The Artist's Son**

oil on canvas  
29 x 24 in/73.7 x 61 cm

Provenance: bequeathed by Mrs E. A. Dad, 1894

Exhibitions: RA, 1895 (27); RA, *The First Hundred Years*, 1951-2 (398); London, Arts Council, 1961-2, *Royal Academy Diploma Pictures* (36); RA, 1963, *Treasures of the Royal Academy* (113)

At least one other version of this portrait exists. It is thought to represent Shee's third and youngest son, William, who was born in 1810. The picture cannot date, therefore, much later than 1820, at least five years earlier than Lawrence's *Master Lambton*, whose pose is extremely close. The work does not appear to have been exhibited at the RA in the artist's lifetime, neither is it mentioned in Shee's biography.

Lent by the Royal Academy of Arts, London



## JOHN COMERFORD

c 1770–1832

Comerford, born in Kilkenny, was apparently self-taught. He is reputed to have learnt much by copying paintings in Kilkenny Castle, and he began portraiture at an early age in Kilkenny and other south-eastern towns. An advertisement on 29 June, 1793, in the *Leinster Journal* announced his arrival in Dublin and described him as a 'portrait painter in oils'. He was obviously influenced by Gilbert Stuart, who left Ireland in that year. Comerford apparently returned to Kilkenny and, after subsequent visits to Dublin, settled there about 1802. By now he had almost abandoned portraits in oils and devoted himself to miniatures (149, 150) and small drawings. He became most successful and '... although of sufficiently prudent turn of mind to amass a very handsome fortune, having left, it is said, £16,000 after him, still enjoyed the fruits of fortune during his life, and an easy circumstances rendered too great devotion to his profession unnecessary, he delighted to relax in the society of his friends, amongst whom were included all the distinguished artists of the day, Ashford, Waldre, etc.' (Mulvany, p 153). He was violently opposed to the foundation of the RHA. His views in connection with this are mentioned in Martin Archer Shee, *Sir Martin Archer Shee*, 1860, (I, pp 353 ff).

### 99 Mrs Dobbyn

oil on canvas  
26<sup>3</sup>/<sub>8</sub> x 22<sup>1</sup>/<sub>8</sub> in/66.1 x 55.9 cm

Provenance: D. Moulang, Dublin, from whom purchased by the NGI in 1911 (634)

Literature: Strickland; *Catalogue of Paintings Restored in the National Gallery of Ireland 1967–1968*, 1968, p 15

Only half-a-dozen oil-paintings by Comerford are noted in Strickland's long list of his work. The portrait of Mrs Dobbyn, traditionally ascribed to the artist, has been compared with the work of Gilbert Stuart, perhaps on account of the thin painting of the background and the broad handling of details of the bonnet in flat impasto. The painting of the face, however, may be compared with several of his miniatures, where the texture of the paint rather than drawn lines or modelling, builds up the features.

A version of this picture hangs in Dunsany Castle (Coll: Lord Dunsany)

Lent by the National Gallery of Ireland, Dublin

## GEORGE CHINNERY

1774–1852

Chinnery was born in London on 7 January, 1774. His father, William Chinnery, had been connected with the East India Company and there is evidence suggesting that he owned a factory near Madras. He was also a talented amateur painter and he exhibited one or two works at the Free Society of Artists in the 1760s. Chinnery's grandfather, also called William, was a well-known professional writing-master and shorthand expert. Very few facts about Chinnery's early life are known. He entered the RA Schools in 1792, but he had already exhibited his first picture, a portrait, possibly of his father, in 1791. He continued to exhibit portraits and miniatures until 1802, apparently with some success. In 1796 Pasquin (p 36) wrote of Chinnery: 'Among the budding candidates for fame this rising young artist is the most prominent. His progress has been rapid almost beyond example: he has rather adopted a new style of painting, somewhat after the manner of Cosway'. Several early portraits and miniatures (152) survive; a series of life-size pastels, several of which were published by R. R. M. Sée in *La Revue de l'Art ancienne et moderne* (1911, XXX, pp 255–68) appears to be of doubtful authenticity.

Around 1795 Chinnery moved to Dublin, for reasons which are not clear. It has been suggested that he was related to the prominent Irish politician, Sir Broderick Chinnery, whose portrait he apparently painted. There is also some evidence connecting Chinnery with another influential Irishman, Lord Macartney, though the story of his joining Macartney's Chinese Embassy of 1792–4 is clearly apochryphal. Around 1796 Chinnery became one of the directors of the living academy in the drawing school of the RDS, and in 1800 he organized an exhibition for the Society of Artists in Ireland, of which he was Secretary. A silver palette (Coll: B. L. Bembridge) presented to Chinnery in 1801 by the artists of Dublin is inscribed: *In Testimony of his Exertion in promoting the Fine Arts in Ireland*. Chinnery lodged in Dublin at 27 College Green with James Vigne, a jeweller, and on 19 April, 1799, married his daughter, Marianne Vigne; their two children, Matilda (later Mrs J. C. Brown), and John Eustace, were born in Dublin in October 1800 and September 1801 respectively. Among Chinnery's Irish works are portraits of his wife (NGI), his wife's grandmother, *Mrs Eustace*, (in the same collection), *General Vallency* (RIA) and the portrait in this exhibition (100). An anonymous journal in the RIA also mentions a portrait of 'a celebrated musician, Mr Cooke of the Theatre Royal' and a series of Irish landscapes. Chinnery's connection with the theatre is emphasized by several engravings after portraits and miniatures of

theatrical personalities, including Signor Bianchi (engraved and published A. R. Burt, 1805), John Philip Kemble (engraved and published J. Heath, 1792) and William Lewis (engraved Ridley). Examples of these engravings and others after early portraits are in the BM and the NPG.

Early in 1802, Chinnery returned to London. He exhibited portraits of his brother's children in the RA that year, giving his address as 20 Lower Brook Street. In June he left England for Madras to begin that strange expatriate existence in the East, from which he never returned. His family had connections with Madras, but Chinnery's reasons for leaving England can only be guessed at. Later descriptions of him suggest that he was an incurable outsider and rebel, quizzical, eccentric and egotistical. In 1807 he moved from Madras to Calcutta and from there fled to Macao, in the Far East, to escape his debts and his wife. He remained in Macao for the rest of his life. His prolific output of Chinese and Indian portraits and landscapes is only now beginning to be critically sifted, and a great deal of anonymous work is still attributed to him. A gifted, if idiosyncratic artist, his later work has a distinct character and charm of its own, and is generally on a very small scale: whereas his English and Irish pictures reflect the current styles of the period, his Chinese pictures develop along an entirely individual line, partly due to his isolation.

The best source for a study of Chinnery's early career is W. H. Welpy, in *Notes and Queries* (CLII, 1927, pp 21–4, 39–43, 58–61 and 75–8), and *Journal of the Cork Historical and Archeological Society* (XXXVII, 1932, pp 11–21, and XXXVIII, 1933, pp 1–15). The Indian period is sketchily covered by Sir W. Foster in *Walpole Society* (XIX, 1930–1, pp 13–22) and J. J. Cotton in *Bengal: Past and Present* (XXVII, 1924, pp 113–26). Chinnery's extensive correspondence with Mrs Browne from c 1812–c 1820 is in the BM, and a manuscript treatise on painting, written for her, is in the collection of Mr and Mrs Paul Mellon.

Useful sources for the Macao period are W. C. Hunter, *Bits of Old China* (1885, pp 264–74) and K. Hilliard, *My Mother's Journal* (1900). *George Chinnery* (1963) by H. and S. Berry-Hill is the first monograph on the artist, but it is undocumented and unreliable.

There have been three important recent exhibitions of Chinnery's work: at the Arts Council, London and Edinburgh, 1957; at the City Art Gallery, Hong Kong, 1965; and at the Peabody Museum, Salem, Mass., 1967. Two articles on Chinnery's self-portraits were published by R. Ormond in *The Connoisseur* (CLXVII, February 1968, pp 89–93, and March 1968, pp 160–4).

### 100 Miss Vigne

oil on canvas  
48¼ x 60½ in/122.5 x 153 cm

Provenance: purchased by the RDS in 1800 for £62. 11s. 3d.

Literature: Society of Artists, Dublin, 1801 (as *Attention*); Strickland; W. H. Welpy, *Notes and Queries*, CLII, 1927, p 41

This portrait is traditionally said to represent the artist's sister-in-law, presumably Miss Maria Vigne. However, it bears a strong resemblance to a portrait by him in the NGI (see J. White, *National Gallery of Ireland*, 1968, rep pl 111), said by the donor, Miss Vigne, a descendent of Chinnery's sister-in-law, to represent Chinnery's wife, Marianne Vigne. Welpy quotes an anonymous and contemporary journal in the RIA, where *Attention* was adversely criticized: 'It is a picture in which the most difficult attitudes and the greatest variety of drapery have, like the motley penmanship of a Christmas piece, been assembled to display the artist who wishes it appears to paint everything in an uncommon manner'.

Lent by the Royal Dublin Society

### MARTIN CREGAN PRHA

1788–1870

He was born in Co. Meath and brought up by foster-parents called Creggan, which name he later altered to Cregan. He showed great aptitude for drawing from the beginning. He was a servant of the Stewarts, of Killymoon, Co. Tyrone, and it was probably due to them that he was placed in the RDS Schools, where he won several medals. He was sent to London and became the only pupil of Sir Martin Archer Shee. He exhibited at the RA from 1812–21. He was a founding member of the RHA in 1826 and showed twenty-six pictures at the first exhibition. He was President from 1832–56 and exhibited, in all, 334 pictures there. (For a list of his works see Strickland.)



### 101 J. Sutherland

oil on canvas  
37 x 29 in/93.3 x 73.7 cm

Signed and dated: *M Cregan, 1822*

Provenance: by descent

Exhibitions: Belfast Museum and Art Gallery, 1961, *Pictures from Ulster Houses* (90)

J. Sutherland was a gardener at Shane's Castle. The building in the background was part of an ambitious building programme begun at Shane's, c 1812, designed by John Nash. The tower shown in the middle-distance was part of the reconstruction which must have survived the disastrous fire of 1816 (catalogue of *Irish Architectural Drawings*, 1965, p 15, No 76, rep pl 37, Dublin, London, Belfast).

Lent by the Lord O'Neill

### WILLIAM BROCAS RHA

c 1794–1868

Third son of Henry Brocas, landscape painter and a member of a family which, for three generations, was involved in the arts in Dublin. He was presumably taught by his father, Henry. He exhibited in Dublin from the age of fifteen and was well known for his subject pictures and landscapes as well as his portraits. He was also an engraver and etcher.

### 102 The Hon Ann Westenra

oil on canvas  
43 x 29 in/108.6 x 73.7 cm

Signed and dated: *W Brocas pinxit 1853*

Ann Westenra was probably Ann Daubuz, who married in 1842, as his second wife, the Hon John Craven Westenra, third son of the second Baron Rossmore. She died in 1882. This is one of a series of nine paintings by Brocas of the Rossmore family.

Lent by the Lord Rossmore

**JOSEPH PATRICK HAVERTY** **EDWARD HAYES RHA**  
RHA 1794–1864 1797–1864

He was born in Galway and worked in Galway, Rostrevor, Limerick and London, as well as in Dublin. He exhibited at the Hibernian Society of Artists and, when the RHA was founded in 1823, he was elected an Associate. Between 1835–8 he exhibited at the RA. In his *Catalogue Raisonné of the Seven Sacraments*, 1830, Haverty announced his intention of painting and engraving portraits of the most distinguished persons in Ireland, without influence of politics or creed. His portraits include many of Daniel O'Connell. He is well known for his subject paintings, in which he was eager to represent Irish local life accurately, (in this he acknowledged a debt to Wilkie) and for history painting, in which he indicated as sources for his costumes the frescoes in the abbey of Knockmoy in Co. Galway. His work, always competent, is found in many Irish collections and is close to that of Catterson Smith, though he never achieved the latter's lightness of touch in drapery.

**103 Lord Dunalley, his Wife and Niece**

oil on canvas  
36 x 42 in/91.4 x 105.9 cm

Provenance: by descent

Henry Sadleir Prittie, FSA (1775–1854), succeeded his father as second Baron Dunalley in 1801 (the peerage was created in 1800). He was an Irish representative peer for twenty-five years. He married, firstly, Maria Trant, who died in 1819, and, secondly, in 1826, the Hon Emily Maude, who died in 1884. When he died in 1854, being without an heir, he was succeeded by the eldest son of his brother, Francis Aldborough Prittie. The girl is one of his second wife's La Touche nieces.

Lent by the Lord Dunalley

He was born in Co. Tipperary and he studied under J. S. Alpenny and at the RDS Schools. He first practised as a miniature painter in Clonmel, Kilkenny and Waterford, and in 1831 came to Dublin, where he passed the rest of his career, painting mainly miniatures and small portraits in watercolour and some landscapes. In 1861 he was elected a member of the RHA. His son, Michael Angelo Hayes, was a well known subject painter.

**104 Frances, Reginald and James Talbot**

watercolour on paper  
25½ x 21½ in/64.7 x 54.6 cm

Signed: *Edw<sup>d</sup> Hayes Dublin*

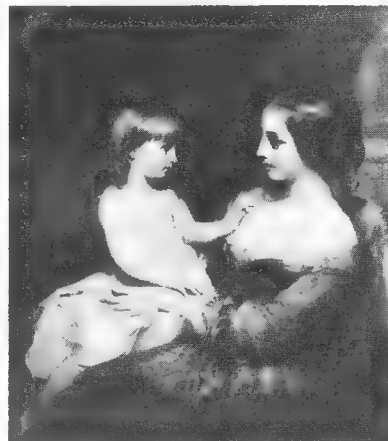
Provenance: by descent

They are three of the children of James, fourth Lord Talbot of Malahide, and his wife, Maria Murray. Frances died unmarried; Reginald (1849–1930) was the second son; and James (b. 1852) died at the age of twelve. From the apparent ages of the children the picture must date from c 1857.

Lent by the Lord Talbot de Malahide, CMG

**RICHARD ROTHWELL**  
1800–68

He was born in Athlone and, at the age of fourteen, he became a student at the RDS Schools, where he spent five years. In 1824 he was elected a member of the RHA. In 1829 he went to London, where he met with considerable success. Many considered him to be the successor of Sir Thomas Lawrence, calling him the 'Irish prodigy', and a note on his work in the 1830 RA (Whitley Papers, X, p 1309) states: 'Mr Rothwell, it is true, is the fashion, and has his door beset with carriages, and fashion like folly, knows no reason, and his commissions are numberless'. Strickland notes that Landseer mentioned in 1829 that 'an artist [Rothwell] has come from Dublin who paints flesh as well as the Old Masters'. He worked in Sir Thomas Lawrence's studio, and on the latter's death in 1830 he finished many of his uncompleted portraits. However, in 1831 he decided to go to Italy, where he spent three years studying. On his return to London he found that there was no longer a response to his new ambitions in history painting. He returned to Dublin in 1847. In 1854 he went to the USA, and thereafter was in Italy, Belgium, England and Ireland, including Belfast. He died in Rome.



**105 Portrait of a Mother and Child**

oil on panel  
44 x 38 in/111 x 95.8 cm

From a label on the back we know that this work was exhibited at the Art Union of Ireland and that it won a £100 prize, the subject being 'either Admiration or Contemplation or both. Selected by Sir Rich<sup>d</sup> Griffith, Bart, at the exhibition of the Royal H Academy'.

Lent by Michael Alexander

**STEPHEN CATTERSON  
SMITH PRHA 1806-72**

He was born in Yorkshire, the son of a coach-painter. In 1822 he went to the RA Schools. Later he studied in Paris and Rome, and finally settled in Ireland in 1839, when he went to Londonderry. In 1845 he moved to Dublin, where he lived for the rest of his life. He was a prolific artist and most of his oil portraits of male sitters rarely rise above the level of boardroom tedium. However, his drawings, often done in black chalks, and his rare female portraits can be enchanting. A long list of his works is given by Strickland, together with other biographical details. One of the best series of portraits belongs to the Marquess of Kildare and another to the O'Conors of Clonalis (107). He was the most fashionable portrait painter of his day in Ireland, and his son carried on this tradition.



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elder and the younger Stephen Catterson Smith, mostly signed and dated, ranging from the 1850s to the 1880s. They include members of the O'Connor family from Belanagare, Clonalis and Mount Druid.

Lent by the Trustees of the O'Connor Don Estate

**106 The Earl of Bessborough**

oil on panel  
14½ x 11½ in/36.8 x 34.2 cm (oval)

Provenance: presented by the Hon Gerald Ponsonby in 1889 (248)

John William Ponsonby (1781-1847) succeeded his father as fourth Earl of Bessborough in 1844. In 1834 he had been created Baron Duncannon of Bessborough in his own right. He was an active politician and a friend of Daniel O'Connell. He was made Grand Master of the Order of St Patrick on 11 July, 1846, when he became Lord Lieutenant of Ireland. He is shown here wearing the insignia and star of this order, but, as he appears to be in baron's robes rather than those of an earl, the picture was presumably painted before 1844. Smith came to live in Dublin in 1845, and it is more likely to date from before 1839, when he moved from London to Derry. It is, therefore, a very early work by this artist.

Lent by the National Gallery of Ireland, Dublin

**107 Miss Emily Murphy**

oil on canvas  
47 x 37½ in/119.3 x 94.5 cm

Provenance: by descent

Miss Murphy's connection with the O'Connor family is not very easy to trace. She may have been the daughter of William Murphy, who married Margaret O'Connor, of Mount Druid, in 1840 and who died in 1843, leaving two daughters, Louisa and Emily. Margaret O'Connor was the niece of Owen O'Connor, who became O'Connor Don in 1820. At Clonalis there are many portraits by both the

**WILLIAM MULREADY RA  
1786-1863**

He was born at Ennis, but came early to London and was admitted as a student at the RA Schools at the age of fourteen. He then became a pupil of John Varley, and he married Varley's sister in 1803. Mulready exhibited at the RA from 1804. He was elected ARA in 1815 and RA in the following year. He specialized in genre subjects, and only occasionally painted portraits. He also illustrated books and designed the first penny-postage envelope, which was issued in 1840 by Rowland Hill.



**108 John Sheepshanks**

oil on panel  
20 x 15¼ in/50.8 x 40 cm

Exhibited: RA, *British Portraits*, 1956-7 (380)

John Sheepshanks (1787-1863), the art collector, gave his collection of modern British paintings to the V and A in 1857 and was a notable patron of Mulready; his gift contained over thirty paintings by the artist. In this portrait, painted about 1832, the sitter is shown in his study at 172 New Bond Street, where he lived at this time. There is a bust of him by Foley in the museum.

Lent by the Victoria and Albert Museum, London

## DANIEL MACLISE 1806–70

Maclise was born in Cork in late January or early February 1806. He was of humble origin, but his precocious gifts as a draughtsman and his attractive, outgoing personality soon won him several influential friends. Cork was a lively, intellectual centre in the early-nineteenth century, and it was through writers and connoisseurs, such as Richard Sainthill, Crofton Croker, S. C. Hall and Sir Thomas Deane, that Maclise was encouraged to pursue a career as an artist. He was one of the first pupils at the Cork Academy of Arts, founded in 1822, where he drew from casts of antique sculpture. He also copied pictures in local collections, and his first effort at oil painting was a portrait of his early patron, Miss Spratt. In 1825 Maclise made a pencil drawing of Sir Walter Scott (Coll: BM), who was visiting Cork at the time, and from it produced a successful edition of lithographs. Shortly afterwards he set up his own studio in Princes Street. His early portrait drawings, many of which survive (Colls: V and A, BM, Ashmolean Museum, Oxford, and elsewhere), are tightly handled, incisive and elegant, usually in a delicate vignette style. A group of drawings of English army officers is dated July 1826, and one of the sitters, George, Lord Ramsay, wrote home about his portrait: 'It was done by a very young man who was brought from Cork by some officers . . . He did that I sent you for 30/-' (letter and drawing in the collection of the Lindsay of Colstoun). Maclise also drew classical, historical and romantic subjects, and in 1826 and 1827 went on sketching tours across Ireland, executing topographical and genre drawings and watercolours.

Maclise moved permanently to London from Cork in 1827, and it was in England that he achieved fame and success as a portraitist and history painter. Through the journalist, William Maginn, another expatriate from Cork, Maclise was invited to contribute a series of monthly caricatures of prominent literary figures to *Fraser's Magazine*. Numbering over eighty in all and collectively known as Maclise's 'Gallery of Illustrious Literary Characters', these drawings mark the climax of Maclise's career as a portrait draughtsman. Acutely characterized, they depend for their effect on subtle linear distortion and stylization. Maclise also executed several oil portraits in the 1830s but he was primarily concerned with establishing a reputation as a subject painter. He continued to paint Irish subjects, and the comic humour and romantic exaggeration of his early pictures have a distinct Irish quality which contemporary reviewers were quick to point out. His first important genre painting, *Snap-Apple Night* (1832, Coll: Dr Cantor, London), was inspired by a Halloween party which Maclise had attended near Cork in 1831. His next contribution to the RA, *The Installation of Captain Rock* (1833, Strawberry Hill, Twickenham), was a serio-comic incident taken from the

*Tipperary Tales*. Maclise illustrated Tom Moore's *Irish Melodies* in 1846 and used several of these designs for his oils, such as the *Origin of the Harp* (Coll: City Art Gallery, Manchester). His most important Irish subject and one of his grandest and most impressive late-history paintings is the *Marriage of Strongbow and Eva* (1854, Coll: NGI), which depicts the conquest of Ireland, and, symbolically, the downfall of Celtic civilization. The last picture which he painted was a work in the same vein, *The Earls of Ormond and Desmond* (1870, untraced).

Although Maclise rarely visited Ireland, he remained deeply attached to his native country and consciously played up his role as an Irishman. His friend, John Forster, wrote of 'a quaint oddity that in him gave to shrewdness itself an air of Irish simplicity' (*Life of Charles Dickens*, 1872–4, I, p 156).

The primary sources for a study of Maclise are W. J. O'Driscoll, *A Memoir of Daniel Maclise* (1871); an MS autobiography in the RA, prepared for Edward Kenealy, who wrote an article on Maclise for the *Dublin University Magazine* (May 1847, pp 594–607); R. Ormond, *The Burlington Magazine* (CX, December 1968, pp 684–93). The correspondence between Maclise and Dickens survives on both sides in various English and American libraries (much of it published or to be published), and his extensive correspondence with John Forster is in the V and A Library. Facts about Maclise's life are also recorded in numerous contemporary memoirs, diaries and published letters.



**109 Sir Alexander Burnes**  
oil on canvas  
18 x 14 in/45.7 x 35.6 cm

Signed and dated (on the back of the canvas): DMC 1834

Provenance: commissioned by John Murray I; by descent to the present owner

Exhibitions: South Kensington Museum, 1868, *Third Exhibition of National Portraits* (414); New Gallery, London, 1891–2, *Victorian Exhibition* (53)

Engraved: E. Finden, 1834; lithographed: Lowes Dickinson, 1843

The Finden engraving was the frontispiece to Burnes's *Travels into Bokhara, etc.* (1834, I) and was presumably commissioned for this purpose—a common practice at the time; and the picture was later lithographed by Lowes Dickinson for *Portraits of the Cabul Prisoners*, 1843. No correspondence between Maclise and Murray survives.

Sir Alexander Burnes (1805–41) was an Indian political officer with a profound knowledge of India. He was sent on several delicate diplomatic missions to local rulers, mainly on the North-west frontier, and he undertook important explorations. He was in Kabul from 1839–41 and was one of the victims of the Kabul Massacre.

Lent anonymously



**110 Sir Francis Sykes, Third Baronet, and his Family**  
watercolour and pencil on paper  
44½ x 25½ in/112.3 x 64.7 cm

Signed: D MACLISE

Provenance: by descent to the present owner

Exhibitions: RA, 1837 (721)

Maclise was introduced to the Sykes family by his friend, Benjamin Disraeli, who had carried on a liaison with the flighty and romantic Henrietta, Lady Sykes, shown in Maclise's watercolour with her husband and children. Maclise replaced Disraeli as her lover and was discovered in compromising circumstances by the irate husband, who began divorce proceedings in June 1838. These were finally dropped, but not before the affair had been well aired in public; it is mentioned with some amusement by Queen Victoria in her diary for 2 February, 1839 (Royal Archives, Windsor). Further details will be found in B. R. Jerdan, *The Young Disraeli* (1960, pp 281-2), and R. N. W. Blake, *Disraeli* (1966, pp 136-42). Maclise remained a bachelor, and there is no hint of any subsequent liaisons or scandals. Another watercolour of Lady Sykes by Maclise is in the same collection, and an oil painting of her (untraced) was exhibited at the RA in 1837 (7). The costumes and setting of the large watercolour are entirely neo-Gothic and suggest the mood of the mock-medieval Eglington Tournament, which took place in 1839. This is not surprising, since the Sykes family was Roman Catholic and, therefore, presumably connected with Pugin and the Young England movement.

Lent by Sir Francis Sykes, Bt

### 111 Waterfall at St Nighton's Keive, near Tintagel, Cornwall

oil on canvas  
35½ x 27¼ in/94.5 x 70.5 cm

Signed and dated: *D MACLISE RA/1842*

Provenance: purchased by Charles Dickens; Dickens Sale, Christie's, 9 July, 1870 (Lot 32), bought by John Forster and bequeathed by him in 1876 to the museum

Exhibitions: RA, 1843 (472); RA, *Old Masters*, 1875 (258)

Literature: *Art-Union*, 1848, p 197, Bacon's-engraving opp p 197; W. J. O'Driscoll, *A Memoir of Daniel Maclise*, 1871, pp 82, 122-3, and n; J. Forster, *The Life of Charles Dickens*, ed J. W. T. Ley, 1928, pp 289-90 and n; F. M. Redgrave, *Richard Redgrave: a Memoir*, 1891, pp 314-5; *Catalogue of the Forster Collection*, V and A, 1893, p 3; *The Letters of Charles Dickens*, ed W. Dexter, (Nonesuch edition) 1938, I, pp 494-5; *The Letters of Charles Dickens*, ed M. House and G. Storey (Pilgrim edition) 1965, I, p 577, n

Engraved: F. Bacon

This was inspired by a scene which Maclise had seen during his tour of Cornwall with Dickens, Forster and Clarkson Stanfield in the autumn of 1842. Dickens wrote at the time to Felton: 'And they made such sketches, those two men [Stanfield and Maclise] in the most romantic of our halting-places, that you would have sworn we had the Spirit of Beauty with us, as well as the Spirit of Fun' (Forster, op cit, p 289). Maclise's painting was a studio production based on sketches he had made of the waterfall, with the addition of a figure, for which Dickens's sister-in-law, Georgina Hogarth posed. The finished picture was purchased anonymously by Dickens through his friend, Charles Beard. He wrote to Beard on 18 December, 1842: 'I want your help in a pious fraud . . . I am very anxious for many reasons, to possess a little picture which Maclise is at this minute painting; and I know very well that if I were to say so, he would either insist upon giving it to me or would set some preposterous price upon it, which he can by no means afford to take' (Nonesuch Letters, pp 494-5). Dickens duly purchased the picture, but Maclise was absent, through illness, from the *dénouement*, when Dickens unveiled the picture at a party for his friends. The correspondence between Dickens and Maclise, quoted by O'Driscoll (op cit. p 67), in which Maclise refused to accept a cheque from Dickens, has been taken by Ley to refer to the purchase of this picture; O'Driscoll, the Pilgrim edition editors and the present cataloguer believe that it related to the portrait of Dickens by Maclise in the NPG, London.

Lent by the Victoria and Albert Museum, London

## NICHOLAS JOSEPH CROWLEY RHA 1819-57

Born in Dublin, he became a pupil in the RDS Schools in 1827 and at the RHA in 1832. He exhibited a portrait at the RHA at the age of thirteen and then almost every year until his death, and was one of the youngest members to be elected to the RHA; he was only eighteen years old in 1837, the year of his election. Crowley was also a founding member of the Association of Artists in Belfast in 1836. In 1837 he settled in London and exhibited at the RA, where he showed portraits, conversation pieces and fancy subjects. For a list of his works see Strickland.



### 112 Self-portrait

oil on board  
10½ x 11 in/26.6 x 27.9 cm

Provenance: purchased from A. Thompson, Belfast

Literature: J. White, *Apollo*, LXXXIV, October 1966, p 273, rep pl 10

According to a note on the frame, this self-portrait was painted in Belfast, where he was in 1835-6. It may be the self-portrait that was exhibited there in 1895 by James F. Johnson and mentioned in Strickland.

Lent by James White

### 113 Tyrone Power in 'The Groves of Blarney'

oil on canvas  
25 x 30 in/63.5 x 76.2 cm

Signed and dated: *N. J. Crowley 1838*

Provenance: by descent

Exhibition: Belfast Museum and Art Gallery, 1961, *Pictures from Ulster Houses* (95)





Literature: Strickland

Engraved: C. A. Lewis 1845; Thomas McLean, 1846

Tyrone Power is represented in the character of Connor O'Gorman in 'The Groves of Blarney' by Mrs Carter Hall, produced at the Theatre Royal, Haymarket, London. Born in 1797, Power became one of the leading actors of his time. He was particularly successful in Irish parts of a comic and romantic nature. In 1841 he was drowned when returning from a successful tour in the USA. His grandson, Tyrone Guthrie, and two of his great-grandsons, the late Tyrone Power, the film star, and Sir Tyrone Guthrie, the theatrical producer, have followed the family tradition.

Lent by Sir Tyrone Guthrie

#### 114 The Longbourne Family

oil on canvas  
39 3/4 x 49 1/4 in/100.2 x 125 cm

Provenance: by descent through a marriage with the Lowdes-Stone family, which, by marriage, was also connected with the Nortons of Anningley Park

Strickland mentions a group entitled *The Lawn at Anningley with portraits of Hon and Rev James Norton, Mrs Norton and children*, which was exhibited at the RA in 1852. It is probable that this is a reference to the picture exhibited here. There is another picture by Crowley in this collection. It is of the Hon Mrs James Norton with one of her children.

Lent by J. R. More-Molyneux

#### SIR FREDERICK WILLIAM BURTON RHA 1816-1900

He was born at Corofin House, Co. Clare, the son of Samuel Frederick Burton, amateur landscape painter. He studied under the Brocas brothers in Dublin. His feeling for the poetry and colour of the Irish countryside and love of Irish subjects (for example *The Aran Fisherman's Drowned Child*, 1841) was combined with a genuine interest in Irish antiquities, which he studied and sketched in the company of George Petrie. He also helped to supply Petrie with traditional melodies for his book on folk songs (W. Stokes, *Life of George Petrie*, 1868, pp 324-5). With Sir Samuel Ferguson, William Stokes, Professor O'Curry and other members of the British Association, he joined Wilde on his ethnological expedition to the Aran Islands in 1857. He was on the Council of the RIA and one of the founding members of the Archaeological Society of Ireland.

Burton concentrated on portraits, subject paintings and views in watercolour and chalk, moving from an academic style, remarkable for its sense of colour, to a manner influenced by the Pre-Raphaelites, in particular Rossetti. By the mid-1840s Burton had achieved a reputation as the foremost Irish painter (Stewart Blacker, *Irish Art and Artists*, 1845, p 13), when

he painted Helen Faucit as Antigone (see Richard and Leonee Ormond, *Country Life*, CXLI, 7 December, 1967, pp 1507-8).

Burton travelled widely on the Continent, gaining an intimate knowledge of the Old Masters and copying extensively. In 1874 he was appointed Director of the National Gallery, London, and made many important purchases.

#### 115 Miss Annie Callwell

watercolour on paper  
23 3/4 x 16 in/59.1 x 40.6 cm

Provenance: a gift from the sitter (NGI 6030)

Miss Callwell (d 1904) was the daughter of Robert Callwell, a Dublin merchant and member of the RIA who served with Petrie and Burton on the committee formed by the Irish Institution for the purpose of founding the National Gallery in Ireland. He was on the original Board of the gallery until his death in 1871. The portrait probably dates from the late 1840s and was one of many watercolours by Burton bequeathed by Miss Callwell to the NGI.

Lent by the National Gallery of Ireland, Dublin



## Miniaturists

The origins of the portrait-miniature in Ireland can be traced back to Simon Digby, Bishop of Elphin (d. 1720), who painted portraits of many of his distinguished contemporaries. Examples of his work exist in the family of his descendants, the Wingfield Digbys, of Sherborne Castle. Unfortunately it has proved impossible to secure one of these for the exhibition. The Flemish artist, Gaspar Smits, who settled in Ireland and died there c 1707, is also known to have painted oil-miniatures. But a specifically Irish school of miniature-portraiture did not come into being until the mid-eighteenth century. The development of this may have been encouraged by visits to Dublin paid by the miniaturist Peter Paul Lens and the enamelist C. F. Zincke. The Dublin-born enamellist, Rupert Barber, was working intermittently in Ireland from 1743; Nathaniel Hone is perhaps better known for his enamel portraits than for his miniatures on ivory. These facts may suggest that the development of the Irish portrait-miniature on ivory in the later-eighteenth century was grounded in the work of the enamellists. It is certainly true that the last decades of the eighteenth century saw a remarkable flourishing of the watercolour medium. Gustavus Hamilton, Horace Hone, John Comerford and Adam Buck all produced excellent work, on a level with all but the very best of their English contemporaries. Charles Robertson surpassed them and may be considered in the same class as Cosway and Smart.

It is hard to isolate a particular Irishness in the work of these artists. They were working in a tradition which stemmed from London, and it is only an occasional Irish-looking face that points to their origins. It is even possible to suggest that the most noticeably Irish of them all was one of the least considerable—Frederick Buck. A brother of Adam Buck, he earned his living painting miniature-portraits of officers who passed through Cork, and kept a stock of ivories already painted with uniforms to which he would merely add the faces of his sitters. Frederick Buck's miniatures are very commonly met with and their naïve quality aligns him with the primitive oil-painters such as Strickland Lowry and Joseph Wilson, represented earlier in the exhibition (see cats 85 and 86 respectively).

## CHRISTIAN FRIEDRICH ZINCKE c 1684–1767

He was born in Dresden, the son of a goldsmith. He came to England in 1706 and studied under C. Boit. He was soon fully occupied as a painter of enamel miniatures, many of which were from life, though some were copies of oil paintings by Lely and Kneller. A visit to Ireland, not apparently recorded before, is documented by an inscribed miniature, painted in Dublin in 1732, in the collection of Lord Muskerry.

### 116 The Hon Thomas Foley

enamel (oval)  
1¾ x 1½ in/4.7 x 3.8 cm

Inscribed on the back with sitter's name and *C. F. Zincke fecit 1723*

Lent by the National Gallery of Ireland, Dublin

### 117 Lady Dorothy Boyle

enamel (oval)  
1¾ x 1½ in/4.7 x 3.8 cm

Inscribed on the back with sitter's name and *C. F. Zincke fecit 1739*

Lent by the National Gallery of Ireland, Dublin

## CHARLES JERVAS c 1675–1739 (for biographical note see p 33)

### 118 Thomas Murphy of Clonmel

silverpoint (oval)  
4¾ x 3¾ in/12.4 x 9.8 cm

Inscribed on the back with sitter's name and birthdate (1698) and *Done in Jamaica 1733*

Lent by the National Gallery of Ireland, Dublin

## LUKE SULLIVAN 1705–71

Born in Co. Louth, he went to England early in his life, for his father had become groom to the Duke of Beaufort. He received instruction possibly from the engraver Le Bas and assisted Hogarth, engraving his *March to Finchley*. Pasquin (p 16) mentions him as 'being much addicted to women, his chief practice lay among the girls of the town; and indeed he resided almost entirely at taverns and brothels'. Besides miniatures, he painted landscapes and architectural views in watercolour. He exhibited at, and was a director of, the Society of Artists from 1764 to 1770.



134



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124



145



137



143



119



121



121 reverse

**119 An Unknown Lady**

ivory (oval)  
 $1\frac{3}{4} \times 1\frac{7}{16}$  in/4.5 x 3.6 cm (rep)

Signed and dated *LS* (monogram)/1760

Lent by the Victoria and Albert Museum,  
 London

**120 An Unknown Man**

ivory (oval)  
 $1\frac{3}{8} \times 1\frac{1}{8}$  in/3.5 x 2.8 cm (rep)

Signed and dated: *LS* (monogram)/1767

The sitter was formerly described as the  
 Earl of Bute.

Lent by the Victoria and Albert Museum,  
 London

**THOMAS FRYE 1710–62**

(for biographical note see pp 42–3)

**121 Hillary Torriano**

oil on copper (rectangular)  
 $3 \times 2\frac{1}{2}$  in/7.6 x 6.4 cm (rep)

Signed and dated: *T. Frye/Londini/fecit/  
 Sept:/1737*

The sitter (1713–86) was the second son  
 of Nathaniel Torriano, merchant, of  
 London. He married, in 1739, Elizabeth,  
 the only surviving daughter of Humphrey  
 Hardwicke, 'consul under the Consul-  
 General of the British Nation at Lisbon'.  
 At the back of the original frame, which  
 bears the arms of the Torriano family, was  
 a painting of a storm and shipwreck (see  
 illustration 121 (a)) with the motto  
*'Nous nous joindrons malgre l'orage'*.  
 The significance of the subject and the  
 motto has not been determined, though  
 they may be emblematic of a marriage.

Lent by the Victoria and Albert Museum,  
 London

**PETER PAUL LENS c 1714–**

c 1750

He was a son of Bernard Lens, the well  
 known miniaturist. He came to Dublin  
 in, or shortly before, 1737, and was with  
 James Worsdale, a prominent member  
 of the 'Blasters', a club of similar charac-  
 ter to the Hell Fire Club. The club was  
 the subject of a report by the House of  
 Lords in March 1738, when it was stated  
 that 'Peter Lens, lately come into this  
 kingdom, professes himself a Blaster and  
 a votary of the devil, and that he hath  
 offered up prayers to him and publicly  
 drunk to the devil's health, and that he  
 hath several times uttered the most daring  
 and execrable blasphemies'. His prosecu-  
 tion was ordered, and he left Dublin and  
 was pursued through various parts of the  
 country. He eventually got safely to  
 England, and continued his profession as  
 miniature-painter in London.

**122 An Unknown Youth**

ivory (oval)  
 $1\frac{1}{4} \times 1\frac{3}{8}$  in/4.5 x 3.5 cm

Signed: *PL* (monogram)

Lent by Victoria and Albert Museum,  
 London

**RUPERT BARBER fl 1736–72**

He was the son of a Dublin woollen-draper,  
 whose wife was Mary Barber, the poetess,  
 friend and protégée of Swift. He is  
 known to have been studying at Bath in  
 1736, when his mother wrote to Swift  
 (ed H. Williams, *The Correspondence of  
 Jonathan Swift*, 1965, IV, p 539): 'My  
 son who is learning to paint goes on well  
 and if he be in the least approv'd of in  
 all probability he may do very well at  
 Bath for I never yet saw a painter that  
 came hither, fail of getting more business  
 than he cou'd do let him be ever so in-  
 different'. By 1743 he was back in Dublin,  
 working as an enamellist. Here he was  
 befriended by Mrs Delany and was given  
 a house at the end of the Delanys' garden  
 at Delville. Thereafter, he seems to have  
 travelled fairly frequently between Dublin,  
 Bath and London. He appears also to have  
 experimented in glass-making, for in 1753  
 the Dublin Society awarded him a  
 premium for 'making phials and green  
 glass'. The date of his death is not recorded.

**123 An Unknown Lady**

enamel (oval)  
 $1\frac{3}{4} \times 1\frac{1}{2}$  in/4.5 x 3.8 cm (rep)

Signed (on the back): *R. B. f.*

Lent by the Victoria and Albert Museum,  
 London

**NATHANIEL HONE 1718–84**

(for biographical note see pp 47–8)

**124 An Unknown Man**

enamel (oval)  
 $1\frac{5}{8} \times 1\frac{3}{8}$  in/4.1 x 3.5 cm (rep)

Signed and dated: *NH* (monogram)/1749

Lent by the Victoria and Albert Museum,  
 London

**125 A Member of the Earle Family**

ivory (oval)  
 $1\frac{3}{8} \times 1\frac{1}{4}$  in/3.5 x 3.1 cm (rep)

Signed and dated: *NH* (monogram)/1760  
 Inscribed on the back: . . . *Earle/aet. s. 17*  
 The sitter, who was aged seventeen, was  
 perhaps Harry Earle, junior.

Lent by the Victoria and Albert Museum,  
 London

**126 Sir Henry St John, Bt**

enamel (oval)  
 $1\frac{3}{8} \times 1\frac{1}{8}$  in/3.5 x 2.8 cm

Inscribed on the back with the sitter's  
 name, age and the date

Painted in 1763, when the sitter was  
 twenty-six years of age.

Lent by the National Gallery of Ireland,  
 Dublin

**127 Miss Sarah Sophia Banks**

ivory (oval)  
 $1\frac{3}{4} \times 1\frac{1}{2}$  in/4.5 x 3.8 cm

Signed and dated: *NH* (monogram)/1768

Lent by the National Gallery of Ireland,  
 Dublin

**GUSTAVUS HAMILTON**

c 1739–1775

He was the son of the Rev Gustavus  
 Hamilton, Vicar of Errigal in the diocese  
 of Clogher and Rector of Gallen in Co.  
 Meath. He studied under Robert West in  
 the drawing School in George's Lane,  
 Dublin and was employed by Samuel  
 Dixon in colouring prints. He then set up  
 as a miniature-painter and had a fashion-  
 able clientele. He exhibited at the Dublin  
 Society of Artists from 1765 to 1773.

### 128 An Unknown Man

ivory (oval)  
1 $\frac{3}{8}$  x 1 $\frac{1}{4}$  in/3.5 x 3.1 cm

Signed and dated: *Hamn. 1767*

Lent anonymously

### 129 An Unknown Man

ivory (oval)  
1 $\frac{1}{2}$  x 1 $\frac{1}{4}$  in/3.8 x 3.1 cm

Signed and dated: *Hamilton/1768*

Lent by the Victoria and Albert Museum, London

### SAMUEL COLLINS d 1768

He was born at Bristol, the son of a clergyman, and was trained as an attorney. It is not recorded where he studied miniature painting, but he is known to have worked in both water-colour and enamel at Bath in the middle of the eighteenth century. Nollekens described him as 'a very indifferent miniature painter, and . . . of gay and expensive habits'. Nevertheless, Ozias Humphry was his pupil. About 1762 Collins went to Ireland and had a good practice in Dublin. Pasquin (p 28) describes him as 'one of the most perfect miniature painters that ever existed in the realm'.

### 130 An Unknown Officer

ivory (oval)  
1 $\frac{3}{8}$  x 1 $\frac{1}{4}$  in/3.5 x 3.1 cm

Signed and dated: *Collins/1763*

This may be a portrait of Captain Bury or Colonel Campbell.

Lent by the Victoria and Albert Museum, London

### DENIS BROWNELL MURPHY

fl 1763–1842

He was born in Dublin and was trained at the RDS Schools, where, in 1763, he was awarded a prize. He practised as a painter of miniatures and watercolours in Dublin, where he exhibited in 1765 and 1768. Then he went to London, but returned to Dublin in 1792. About 1798 he went back to England and worked there for the rest of his life, partly in the North and partly in London.

### 131 William Wordsworth

ivory (oval)  
5 x 3 $\frac{3}{4}$  in/12.8 x 9.5 cm (rep)

This portrait of the poet (1770–1850) is unfinished.

Lent by the National Gallery of Ireland, Dublin

### HENRY PELHAM c 1749–1806

He was born in Boston, Mass. the son of Peter Pelham, mezzotint engraver, by his second wife, Mary Singleton, widow of Richard Copley and mother of John Singleton Copley, RA. He probably studied painting under Copley, and then came to England, where he exhibited miniatures at the RA in 1777 and 1778. He then went to Ireland, where he painted miniatures and made antiquarian drawings until his death in a boating accident.

### 132 Mrs Acheson ffrench

ivory (oval)  
2 $\frac{1}{4}$  x 1 $\frac{1}{4}$  in/5.7 x 4.5 cm

Signed and dated: *H. P. 1779*

Mrs ffrench was the daughter of Admiral Miller, of the Isle of Wight. She married in 1775.

Lent by Miss Yvonne ffrench

### GEORGE PLACE fl 1775–1809

He was the son of a Dublin linen-draper. He entered the RDS Schools in 1775 and studied there under F. R. West. He practised for a time in Dublin, but by 1791 he was working in London, where he seems to have remained until 1797. Then he went to York and later to India, where he died. He seems to have painted in oils as well as working as a miniaturist.

### 133 An Officer

ivory (oval)  
2 $\frac{7}{8}$  x 2 $\frac{3}{8}$  in/7.3 x 6 cm (rep)

Lent by the Victoria and Albert Museum, London

### HORACE HONE ARA 1756–1825

He was the second son of Nathaniel Hone and was born in London. He learnt from his father and exhibited in the RA from 1772, becoming an associate in 1779. He went to Ireland in 1782 by invitation of Countess Temple, the Vicereine, and acquired a fashionable practice. He is best known for his miniatures, but he also

worked in the manner of Hugh Douglas Hamilton. He was undoubtedly the best Irish miniaturist of the period. After the Union he returned to London, having been appointed miniature-painter to the Prince of Wales in 1795. From then he exhibited at the RA regularly till 1822. A biography of him appears in Mulvany (pp 138–41), which states that he died in 1827. (For further information and a list of his works see Strickland.)

### 134 Self-portrait

ivory (oval)  
2 $\frac{5}{8}$  x 2 $\frac{1}{8}$  in/6.5 x 5.5 cm (rep)

Inscribed on the back: *Mr. H. Hone/ARA*

Lent by the National Gallery of Ireland, Dublin

### 135 The Countess of Lanesborough

pastel on paper (oval)  
4 $\frac{1}{2}$  x 3 $\frac{1}{2}$  in/11.5 x 8.6 cm (rep)

Lady Jane Rochfort, only daughter of Robert, first Earl of Belvedere, married, firstly, the second Earl of Lanesborough, 1754, and, secondly, John King. She died in 1828.

Lent by Mr and Mrs E. A. McGuire

### 136 An Unknown Lady

ivory (oval)  
2 x 1 $\frac{1}{2}$  in/5.2 x 3.8 cm

Signed and dated: *HH (monogram)/1781*

Lent by the Victoria and Albert Museum, London

### 137 John Carden

ivory (oval)  
2 $\frac{3}{4}$  x 2 $\frac{1}{4}$  in/7 x 5.7 cm (rep)

Signed and dated: *HH (monogram)/1790*

According to the donor of the miniature, Wing-Commander J. W. Ogilvy-Dalgleish, great-great-grandson of the sitter, John Carden, of Barnane, Co. Tipperary (1772–1822), was noted for his good looks, and was widely known in Ireland as 'Killing Jack'.

Lent by the Victoria and Albert Museum, London

### 138 An Unknown Lady

ivory (oval)  
2 $\frac{5}{8}$  x 2 in/6.5 x 5.2 cm (rep)

Signed and dated: *HH (monogram)/1791*

Lent by the National Gallery of Ireland, Dublin

**139 Charles Manners, KG, Fourth Duke of Rutland**

enamel (oval)  
3¼ x 3 in/9 x 7.5 cm

Inscribed on the back: *London 1805*  
(and see note below)

The long inscription on the back states that this enamel was painted by Hone 'from the original water-colour picture painted by him in Dublin', which 'was the last picture the Duke sate for'. The duke (1754–87) became Lord-Lieutenant of Ireland in 1784. In the summer of 1787, the year of his death, he made a tour of Ireland. According to a contemporary authority, 'during the course of this tour he invariably began the day by eating at breakfast six or seven turkey's eggs as an accompaniment to tea or coffee. He then rode forty and sometimes fifty miles, dined at six or seven o'clock, after which he drank very freely up to a late hour . . .'

Lent by the National Gallery of Ireland, Dublin

**CHARLES BYRNE 1757–1810**

He was born in Dublin, where he became pupil, assistant and interpreter to S. T. Roch(e), who was deaf and dumb. Subsequently he worked in Dublin on his own account, and about 1791 he was also employed by a jeweller by the name of Hutchinson in painting miniatures for his customers. He exhibited once at the RA in 1800, and he showed two miniatures in Dublin in 1802. He became insane shortly before his death.

**140 Self-portrait**

ivory (oval)  
3½ x 2½ in/8 x 6.2 cm (rep)

Lent by the National Gallery of Ireland, Dublin

**ADAM BUCK 1759–1833**

(for biographical note see p 64)

**141 Self-portrait**

ivory (oval)  
2½ x 2¼ in/6.4 x 5.7 cm (rep)

Signed and dated: *A Buck/1804*

Lent by the Victoria and Albert Museum, London

**142 Admiral Robert Plampin**

ivory (oval)  
2⅝ x 2⅛ in/6.5 x 5.5 cm

Signed and dated: *A Buck/1803*

Admiral Robert Plampin was born in 1762 and died in 1834.

Lent by the National Gallery of Ireland, Dublin

**143 Mrs Plampin**

ivory (oval)  
2½ x 2⅞ in/6.4 x 5.5 cm (rep)

Signed and dated: *A Buck/1803*

Mrs Plampin was the wife of Admiral Robert Plampin.

Lent by the National Gallery of Ireland, Dublin

**SAMPSON TOWGOOD ROCH(E) 1759–1847**

He was born, deaf and dumb, at Youghal. He studied pictures in Dublin and was practising as a miniaturist by 1784. Before then, however, he may perhaps have been in England. He probably worked for a time at Cork, but was back in Dublin in 1788. He left for Bath in 1792 and seems to have remained there until 1822. After this date he retired and returned to Ireland.

**144 An Unknown Lady**

ivory (oval)  
2¼ x 1¾ in/5.7 x 4.5 cm

Signed and dated: *Roche/1786*

Lent by the Victoria and Albert Museum, London

**145 Mrs Morgan**

ivory (oval)  
2⅝ x 2⅛ in/6.5 x 5.5 cm (rep)

Signed and dated: *S. Roch/1788*

Lent by the National Gallery of Ireland, Dublin

**146 An Unknown Man**

ivory (oval)  
2⅞ x 2⅞ in/6.2 x 5.2 cm (rep)

Signed and dated: *ROCH/1790*

Lent by the Victoria and Albert Museum, London

**CHARLES ROBERTSON**

1760–1821

He was probably born in Dublin and was a younger brother of the miniaturist Walter Robertson, with whom he lived from 1768 to 1775. From the age of eight he exhibited 'Likenesses and Designs in Hair', but from 1775 he was practising as a miniaturist. He worked chiefly in Dublin, but was in London from 1785 until 1792, and again in 1806. He was secretary to, and, in 1814, Vice-President of, the Hibernian Society of Artists.

**147 The Hon Thomas St Lawrence, DD, Bishop of Cork and Ross**

ivory (oval)  
2⅞ x 2⅞ in/6.2 x 5.2 cm (rep)

The sitter (1757?–1831) was the second son of the first Earl of Howth. He married Frances, daughter of the Rev Henry Coghlan, DD. Of their three sons, two entered the church, and of their four daughters, three married clergymen.

Lent by the Victoria and Albert Museum, London

**148 An Unknown Lady**

ivory (oval)  
2½ x 2⅞ in/6.4 x 5.2 cm (rep)

Lent by the Victoria and Albert Museum, London

**JOHN COMERFORD**

c 1770–1832

(for biographical note see p 69)

**149 An Old Gentleman**

ivory (oval)  
2¾ x 2¼ in/7 x 5.7 cm

Signed and dated: *J. Comerford 1805*

Possibly a portrait of Charles Farran (1723–1808).

Lent by the Victoria and Albert Museum, London

**150 Walter MccGwire**

ivory (oval)  
3½ x 3 in/8.9 x 7.6 cm (rep)

Inscribed on the back: *Walter MccGwire Esq/of Clenca C. Waterford/Comerford pinxt. Dublin/1818*

Walter MccGwire was Judge and Magistrate of Mymensingh, Bengal. He had arrived as a writer in the East India Company Service in 1779 and retired from his judgeship in 1794. He returned to England in 1805.

Lent by Miss J. M. M. MccGwire (on loan to the Victoria and Albert Museum, London)





150



120



133



147



125



138



141



123



135



131



146



148



140

## FREDERICK BUCK

1771–c 1840

He was born at Cork and was the younger brother of Adam Buck. In 1783 he was admitted to the RDS drawing school. He returned to Cork, where he practised for a long period. He was an indifferent, but very prolific, miniaturist. His clientele consisted chiefly of army officers; and a constant characteristic of his work was the very pink faces which he gave to his sitters.

### 151 An Unknown Officer

ivory (oval)  
2½ x 2 in/6.4 x 5.2 cm

Lent by the Victoria and Albert Museum, London

## GEORGE CHINNERY 1774–1852

(for biographical note see p 69)

### 152 An Unknown Lady

ivory (oval)  
3¼ x 2½ in/8.2 x 5.5 cm (rep)

Signed (on the back on card): *Georgius Chinnery/Pict: Lond: Pinxit/Jan 1st. 1793*

Lent by the Victoria and Albert Museum, London

## JOHN COOKE c 1778–1805

He studied in the RDS Schools and worked as a miniaturist in Dublin from about 1796, exhibiting with the Society of Artists from 1800 until 1803. Miniatures by Cooke are rare.

### 153 An Unknown Man

ivory (oval)  
2⅝ x 2⅛ in/6.5 x 5.5 cm

Signed and dated: *J. Cooke pinxt 1800*

Lent by the National Gallery of Ireland, Dublin

## MATTHIAS FINUCANE

fl 1794–1809

Very little is recorded of this miniaturist, though dated miniatures give us a period within which he was working. Some of his miniatures were painted in Guernsey. It has been suggested that he was a member of the Finucane family of Co. Clare.

### 154 An Unknown Lady

ivory (oval)  
2⅛ x 1½ in/5.5 x 3.8 cm

Signed and dated: *Finucane/1794*

Lent by the Victoria and Albert Museum, London

## THOMAS CLEMENT

THOMPSON RHA c 1780–1857

He appears to have been born in Belfast. He entered the RDS Schools in 1796 and then practised as a miniature-painter in Dublin and Belfast. He seems to have given up miniature-painting for painting in oils before 1809. He went to London in 1817 and was an original member of the RHA in 1823.

### 155 An Unknown Man

ivory (oval)  
2⅝ x 2⅛ in/6.5 x 5.5 cm

Signed and dated: *T. Thompson/1799*

Lent by the Victoria and Albert Museum, London 173

## HENRY KIRCHHOFFER RHA

1781–1860

He was probably born in Dublin and was descended from a Swiss surgeon who served in Ireland under William III. He entered the RDS Schools in 1797 and first exhibited in Dublin in 1801. He practised at Cork for some years from 1802 and returned to Dublin in 1816. He was an original associate, and, from 1826 to 1835, a member, of the RHA. In the latter year he settled in London, where he died. Kirchhoffer painted not only miniatures but landscapes and watercolour portraits.

### 156 An Unknown Officer

ivory (oval)  
2½ x 2⅛ in/6.4 x 5.5 cm

Inscribed at the back: *Cork/4th June 1805/ Kirchhoffer [sic]*

Lent by the Victoria and Albert Museum, London



## Sculptors

Seventeenth-century funerary sculpture is not common in Ireland, though the tombs of the Great Earl of Cork and his family at Youghall and in St Patrick's Cathedral, Dublin, the Chichester monument at Carrickfergus and a few others are well known. Therefore, the only profitable occupation for sculptors during this period was architectural work. There are no portrait-busts. William Kidwell, an Englishman, was probably the best sculptor working in Ireland during the early part of the eighteenth century. He practised there for twenty or thirty years before his death in 1736. The portraits on his tombs, such as that of Sir Donatus O'Brien, at Newmarket-on-Fergus, are rather naïve. The younger Van Nost (d 1787) brought a more cosmopolitan touch to Ireland, and Vertue is incorrect when he describes him as a nephew of Van Nost the elder 'who drove on the business but never studied nor did himself anything tolerable', for there are a number of extremely fine portraits by him in Irish collections. His full-length statue of the Countess of Tyrone in the grotto at Curraghmore, dated 1754, is a good example. Vierpyl (c 1725–1810), though his skill as an architectural sculptor is undoubted, was not at his best in portraiture (160). Many of Ireland's mid-eighteenth-century funerary monuments were imported. There are, among others, examples by Scheemakers, Cheere, Wilton, Roubiliac and Rysbrack. Roubiliac's magnificent *Swift* in TCD was remarked upon in Faulkner's *Dublin Journal* (25 March, 1749) as 'done with exquisite skill and delicacy, and is looked upon by persons of taste as a masterpiece'. By the last quarter of the century all these imports were creating a higher standard of sculpture in Ireland.

Patrick Cunningham (d 1774, 157) is one of the earliest native artists with a style very close to that of his master, Van Nost. He turned from marble to wax early in his career. Christopher Hewetson (c 1739–98), however, worked largely abroad, so that apart from his grand monument to Provost Baldwin in the Examination Hall in TCD, his work is not known in his native country. He was certainly one of the most distinguished sculptors of the late-eighteenth century in Europe (162–3). John Hickey (1751–95), the brother of Thomas Hickey, is not included in this exhibition, because no portrait-bust by him is now traceable. His two monuments, in Delgany Church and in St Peter's, Drogheda, show him to have been a competent, if not inspired, sculptor. Edward Smyth (1749–1812), whose career was entirely in Ireland, and who worked mainly in the field of architectural ornament, made a permanent impact on the appearance of Dublin. He worked for Gandon and, despite lack of travel abroad, he can fairly be described as a sculptor of European rank. He made very few portraits (164–5), though his full

length of Charles Lucas (Coll: City Hall, Dublin) is a magnificently conceived statue. The Gahagan family, who were educated in the RDS Schools, worked largely in the workshops of English sculptors: Sebastian and George for Nollekens, Vincent for Westmacott, and another (with the initial C) for Flaxman. Sebastian also worked on his own and is known for a number of monuments, including the splendid *Sir Thomas Picton* (1816) in St Paul's Cathedral, London. Lawrence (fl 1756–1817; 161) was probably the eldest brother, for he was awarded an RDS premium in 1756.

In the nineteenth century Ireland produced numerous good sculptors. As the *Art Journal* for August 1861 says: 'Ireland has contributed to the British School of Art more good sculptors—indeed, many of our best—than she has painters, in proportion to the relative number of each class of artists; we cannot account for the fact, but know such to be the case, and could prove it, if necessary, by indisputable evidence'. These sculptors included Thomas Kirk, Turnerelli, Christopher Moore, Sir Thomas Farrell, John Hogan and John Edward Carew. All these sculptors are represented in the exhibition. Two others, Patrick MacDowell and John Henry Foley, achieved special prominence, due to their work on the Albert Memorial. Foley clearly was regarded as the best available portrait-sculptor in connection with this project, for he was responsible for the likeness of the Prince Consort, as well as the allegorical group of Asia. MacDowell sculpted the group of Europe.

By exhibiting portrait-busts only we cannot give an adequate idea of the quantity or quality of Irish sculpture.



## PATRICK CUNNINGHAM d 1774

No birth date is known for this artist, but he was the earliest of the successful pupils of the RDS Schools. It was from there that he was apprenticed to Van Nost and in 1750 the society (RDS minutes) 'ordered that the treasurer pay for Bed and Bed clothes for Mr Cunningham'. His style, as seen in *William Maple* (157), is obviously based on the realism of his master. In 1766 he exhibited a posthumous bust of Dean Swift in the Society of Artists which is now in St. Patrick's Cathedral.

Few works are known by him and this may be because, early in his career, according to O'Keeffe (*Recollections* . . . , I, p 16) he 'invented the small basso relievo portraits in wax of the natural colours: they had oval frames and convex crystal glasses and were in great Fashion'. Strangely enough none of these has been identified. In an advertisement he inserted in Faulkner's *Dublin Journal*, 1758 (Strickland), he described himself as 'the first native bred to that business [sculpture]' and said he would undertake 'statuary work in clay, marble, brass, lead or plaster of Paris'. From the list of figures and vases which he sold in March 1766, when he gave up his casting business, it would seem that garden ornaments formed a large part of his trade. In 1772 he came to London, where he exhibited in 1773 at the Society of Arts.

### 157 William Maple

marble  
h 30 in/76.2 cm

Signed and dated: *P Cunningham AD 1753*

Inscribed: *WILLIAM MAPLE*

Provenance: always in the collection of the society

Literature: Henry F. Berry, *A History of the Royal Dublin Society*, 1915, p 10, rep opp; A. Crookshank, *Apollo*, LXXXIV, October 1966, p 307

William Maple (d 1762) was one of the founding members of the RDS. He was curator and registrar of the society from its foundation (c 1731) to his death

Lent by the Royal Dublin Society

## JOHN VAN NOST THE YOUNGER d 1787

Vertue (IV, p 35) said that the elder Van Nost 'left behind him . . . a nephew of his name, who drove on the business but never studied—nor did himself anything tolerable'. M. Whinney (*Sculpture in Britain*, 1964, p 98) states that the elder Van Nost in 1726 apprenticed his son John to Henry Scheemakers for seven years. It is not, therefore, clear whether the younger Van Nost was a nephew or a son. His English career seems to be totally unrecorded, for he did not reach Dublin till c 1750. There he became the leading sculptor till his death. Vertue's view of him is clearly incorrect, for much excellent sculpture by him survives in Ireland (see Strickland). Much of his work was in the monumental field, but many surviving busts show his vigorous, realistic style, which compares with the work of his master, Scheemakers. He was clearly the seminal influence on later-eighteenth-century Irish sculptors, because so many of his commissions were currently in public places.

### 158 Bishop Clayton

marble  
h 28¾ in/42.6 cm

Signed: *Van Nost Fec*

This bust is one of a large commission for ornamental garden-sculpture and portrait-busts made by Dr Bartholomew Mosse (1712–59), founder and builder of the Rotunda hospital (1751). Van Nost never completed the commission because he had such difficulty in getting payment. Strickland quotes him as writing in 1757: '“My present distress compels me immediately to dispose of them, and am very willing to sell them many pounds cheaper at this juncture than at any time I could afford them, being just now in misfortune, and must this instant, raise a large sum to extricate me”'. Happily the busts were finally bought.

Robert Clayton (1695–1758), Bishop successively of Killala (1729–35), Cork (1735–45) and Clogher (1745–58), was also painted with his wife in a double portrait by James Latham (Coll: Representative Church Body, now on loan to the NGI). He was one of the most cultivated members of Irish society of the period. Lord Orrery (Countess of Cork and Orrery, ed, *The Orrery Papers*, 1903, I, p 206), writing in March 1737 about the provincial *ennui* of Cork, says: 'But notwithstanding This, We are not entirely void of Elegance at Corke. We have a Bishop, who as He has travel'd beyond the Alps, has brought home with him, to the amazement of our merchantile Fraternity, the Arts and Sciences that are the Ornament of Italy and the Admiration of the European World. He eats, drinks and sleeps in Taste. He has Pictures by Carlo Morat, Music by Corelli, Castles in the Air by Virtrivius; and on High-Days and Holidays We have the Honour of catching Cold at

a Venetian door'. Mrs Delany (I, pp 289 and 295) mentions his splendid establishment in St Stephen's Green and the magnificence of his wife's equipage, which surpassed that of the Vicereine, the Duchess of Dorset. He must be the only Church of Ireland Bishop ever to be suspected of heresy, and it is said that he died of a broken heart because of the pending investigation on his theories.

Lent by the Rotunda Hospital, Dublin



### 159 Samuel Madden

marble  
h 29 in/43.2 cm

Signed: *I Van Nost Fe*

Provenance: always in the collection of the society

This and the bust of Thomas Prior (Coll: RDS) were among the earliest works commissioned from Van Nost in Ireland. They both date from 1757. Madden (1686–1765) and Prior were among the most important members of the group that founded the RDS. Madden greatly encouraged the arts, industry and education both in TCD and in the founding of the RDS Schools in Ireland by his system of 'Premiums'. Vertue (IV, p 98) reports the founding of the premium system, February 1740, in glowing terms, stating: 'it is certain in some year this laudable custom in Ireland, may in time then, bring forth the some eminent Artist—which will eclipse our London proficient of Art . . .'. Madden's *Reflections and Resolutions Proper for the Gentlemen of Ireland* . . . (1738) shows the backward condition of the country, both agriculturally and artistically. He was, with Prior and Berkeley (22), an encourager of native products, and he condemned the evils of absenteeism. A mezzotint portrait, the head based on this bust, was published in 1752 by Spooner in Dublin, 'ex marmor Van Nost' (rep Henry F. Berry, *A History of the Royal Dublin Society*, 1915, opp p 52).

Lent by the Royal Dublin Society

## SIMON VIERPYL c 1725–1810

He was born in London and studied under Peter Scheemakers. He went to Rome c 1750, where he met Lord Charlemont and his tutor, the Rev Edward Murphy, for both of whom he made copies after the antique. Some of these are now in the RIA and were commented on by Vierpyl when he wrote to Murphy, c 1774, that he was 'certain that no eminent artist will hereafter stand four years, winter and summer, as I have done, in the chilling Capitoline Museum to model so many busts and statues with his own hand'. He added that he would not repeat the work for 'less than five hundred a year for ever,' even if the offer were from 'any monarch or other great personage' (Strickland). Two figures by him, also after the antique, were at Wentworth Woodhouse.

In 1756 Vierpyl came to Ireland and was employed by Charlemont to sculpt some of the ornaments of the Casino at Marino. Most of his work was ornamental sculpture and only the three busts in the Long Room of the Library in TCD are known now to be by him. His portrait is probably included in Trotter's group (83), where he is shown discussing the plans of the Blue Coat School, on which he also worked.

### 160 Claudius Gilbert

marble  
h (with stand) 23 in/58.5 cm

Signed: *S Vierpyl fecit*

Provenance: always in the collection of the college

Literature: TCD Cat p 53

According to Strickland the bust was 'done in 1758'. *The Gentleman's Magazine* for that year says of this bust that it 'for expression and elegance, does great honour to the taste and skill of the statuary'. The sculptor was paid £34 2s. 6d. for the work.

Claudius Gilbert (1670–1743) was born in Belfast, and he became a Fellow of TCD in 1693 and Vice-Provost in 1717. He willed many books, manuscripts, etc. to TCD and also £500 'for the purchase of busts of men eminent for learning to adorn the library' (TCD Cat, p 79). Thirteen busts were purchased, six of them by Peter Scheemakers. It was therefore appropriate that TCD should have commissioned this portrait-bust, which stands in the Long Room. It is a posthumous portrait made some fifteen years after Gilbert died.

Lent by Trinity College, Dublin

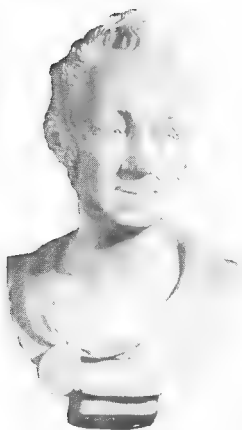
## LAWRENCE GAHAGAN

fl 1756–1817

As 'L. Geoghegan', of Dublin, he was awarded a prize at the RDS in 1756 for 'a piece of Sculpture'. This was probably a marble statuette of Van Dyck after Rysbrack, signed *L. Geoghegan 1756* (Coll: the Knight of Glin). He went to London, changed his name to Gahagan and was awarded a premium of thirty guineas by the Society of Artists in 1777. He exhibited at the RA fairly regularly from 1798 to 1817.

Lawrence seems to have been the eldest of several brothers who were sculptors (see p 83). Of these the most important was Sebastian (see p 98).

(Other members of the Gahagan family of sculptors are noted in full in Gunnis.)



### 161 Portrait of a Man

marble  
h (without socle) 20½ in/52 cm

Signed and dated: *Gahagan Fecit June 1st MDCCCVII*

Provenance: Heim Gallery, London, from whom purchased in 1968 (8058).

The wry expression of the sitter makes one want to discover his identity, which has proved elusive. Around his neck is a kerchief from which hangs a medallion inscribed *The Triumph of Truth*.

Lent by the National Gallery of Ireland, Dublin

## CHRISTOPHER HEWETSON

c 1739–98

The excellent article by Terence Hodgkinson, 'Christopher Hewetson, an Irish Sculptor in Rome' (*Walpole Society*, XXXIV, 1954, pp 42–54), gives as full an account of this artist's work as is possible at the moment. It cites all the references and gives a full list of 'both his monumental and portrait busts'. He was born in Kilkenny and is said to have studied in Dublin. If this is so he must have been an apprentice of Van Nost, the only sculptor of quality then working in that city. However, as none of Hewetson's work is known before 1769 and as he shows no sufficiently marked stylistic similarities in his later work, this is not certain. As Hodgkinson proves, he was in Rome by 1765, and he remained in Italy for the remainder of his life, though as late as c 1790 he signed a bust of Leibnitz, now in Georgengarten in Hanover, as *Christophorus Hewetson Hibernus fecit*.

In Rome his main work was portrait-busts, and he had a fashionable clientele, including the Empress Maria Federovna of Russia, the Duke of Gloucester and the Earl Bishop of Derry (163). His commissions outside the field of portraiture include the Baldwin monument in the Examination Hall in TCD (erected 1784) and one of Cardinal Giambattista Rezzonico in the church of S Nicola in Carcere, Rome.

He was a close friend of Thomas Jenkins, the dealer, and associated with that circle of English and Irish dealers and artists who lived and worked in Italy in the second half of the century, which included Fagan and Hugh Douglas Hamilton.

### 162 Pope Clement XIV

marble  
h (including socle) 30 in/45.7 cm

Signed and dated: *Christo<sup>s</sup> Hewetson fecit Romae 1773*

Inscribed: *CLEMENS · XIV · PONT MAX*

Provenance: T. M. Talbot; by descent to Emily Charlotte Talbot; sold Margam Castle Sale, Christie's, 29 October, 1941 (Lot 461, called 'Leo X'); bought by Edward O'Sullivan and sold to the museum in 1948 (V and A, A22 1948)

Literature: E. Donovan, *Descriptive Excursions through South Wales in the Year 1804*, 1805, p 17; Elena Bassi, *Canova*, 1943, p 16, pl 22 (described as 'Canova'); Marcus Cheke, *Cardinal de Bernis*, 1958, p 243; T. Hodgkinson, *Walpole Society*, 1954, XXXIV, p 43, rep pl XVII 'B'; H. Honour, *The Connoisseur*, CXLIV, December 1959, p 226, rep p 228



Thomas Mansel Talbot (1747–1813) made a collection of antiquities in Rome, mainly bought from Gavin Hamilton, who, with Thomas Jenkins, sold many antiquities to Clement XIV. There are at least four known versions of this bust, two dated 1772 at Ammerdown, Somerset, and Gorbamby, Hertfordshire. Hewetson's gesso *modello*, dated 1771, is in the Museo Civico, Bassano. It belonged to Canova and was previously thought to be by him (H. Honour, op cit, rep p 228). This version has been incorrectly published as posthumous, because its date was misread as 1776. Pope Clement died in 1774. Giovanni Vincenzo Antonio Ganganelli was Pope from 1769 to 1774.

Lent by the Victoria and Albert Museum, London

### 163 Frederick Augustus Hervey, Fourth Earl of Bristol and Bishop of Derry

marble  
h 25½ in/65 cm

Signed: *CHRISTOPHORVS HEWETSON FECIT*

Provenance: early history unknown: Mortlock Coll; Meldreth Court Sale; with Gerald Kerin 1953, when purchased by the gallery

Exhibitions: Norwich, Castle Museum, *Eighteenth-century Italy and the Grand Tour*, 1958 (cat 31); Rome, *Il Settecento a Roma*, 1959 (cat 301); RA, *Italian Art and Britain*, 1960 (458)

Literature: Terence Hodgkinson, *Walpole Society*, 1954, XXXIV, p 50, rep pl XVII A; A. Crookshank, *Apollo*, LXXXIV, October 1966, p 308, rep p 309

This work is undatable because the Earl Bishop's travels were so extensive that it could have been made on any of his long visits to Italy. Child-Pemberton (*The Earl Bishop*, 1925,

II, p 415) indicates that he knew Hewetson and employed him. The Earl Bishop (1730–1803) is probably the most colourful character in the Church of Ireland in the eighteenth-century. He was a man of advanced views on religious tolerance, a great builder (Ickworth, Downhill and Ballyscullion) and an art collector, as well as a prodigious traveller. It was he who employed Van Nost to erect a mausoleum at Downhill to his brother, the second Earl of Bristol.

Lent by the National Portrait Gallery, London



164



165

## EDWARD SMYTH 1749–1812

It is normally accepted that Smyth was the son of a Co. Meath stone-cutter who came to Dublin early in his life, though other theories and dates have been given (see J. Warburton, J. Whitelaw and R. Walsh, *History of the City of Dublin*, 1818, I, pp 1186–7). He studied at the RDS Schools and was apprenticed to Vierpyl. He also worked for Henry Darley, Gandon's master mason, and thus he is best known for his superb architectural sculpture in Dublin: for example, the Custom House sculpture and Riverine Heads (H. G. Leask, *The Journal of the Royal Society of Antiquaries of Ireland*, 1945, LXXV, pp 187–94), and the sculpture which he did for the Four Courts, the Bank of Ireland, the Rotunda Hospital, the King's Inns and Dublin Castle Chapel (C. P. Curran, *The Architectural Review*, CVII, February 1947, pp 67–9). Other interesting works by Smyth, including a superb crucifix (1792) in the Roman Catholic church in Navan, are recorded in a further article by H. G. Leask (*Art Quarterly*, LXXX, 1950, pp 72–5).

However, he was the sculptor of a number of portraits, all of high quality, of which the earliest is a full length of Charles Lucas, 1772, in the City Hall. A model for this was exhibited at the Society of Arts in 1773, when he was still with Vierpyl. His other known full length is of the Marquess of Buckingham, in the robes of Lord Master of the Order of St Patrick, in St Patrick's Cathedral. It probably dates from the mid-1780s. The Dobb's monument in Lisburn Cathedral, mentioned in Faulkner's *Dublin Journal* (25/28 November, 1780), includes an oval portrait-relief. He included a portrait-bust, dated 1789, in his monument to James Agar, Viscount Clifden, in the Church of Ireland church in Gowran, Co. Kilkenny. A number of busts are recorded by Strickland, including those of Speaker Foster, William Burton Conyngham (both exhibited in 1800) and Francis Johnston, the architect, and his wife. There are two in TCD, *Thomas Parnell* (165) and *William Clement*; and there is the *George III* in the NGI (164).

Apart from his works very little is recorded about him. Mulvany in his life of Gandon records the latter as saying (p 77): 'Mr E. Smyth, a native of Ireland, a gentleman who without having had the advantage of foreign travel or opportunity of seeing many specimens of sculpture, has given proof of abilities equal to any in the three Kingdoms'. His son John (c 1773–1840) worked with him in his old age.

## 164 George III

marble  
h 23¼ in/59 cm

Signed: *Smyth Dublin*

Literature: A. Crookshank, *Apollo*, LXXXIV, October 1966, p 310, rep p 309

This is probably the bust exhibited in Dublin in 1809 as the joint work of Edward Smyth and his son, John, though it is stylistically so close to the work of Edward that his son's participation must have been slight.

Lent by the National Gallery of Ireland, Dublin

## 165 Thomas Parnell

h (without socle) 24 in/61 cm

Signed: (in an oval at the back) *E Smyth sculp.*

Provenance: always in the collection of the college

Literature: TCD Cat, p 68

There are two busts by Smyth in the Long Room of the Library in TCD, that of Parnell and that of a Vice-Provost, William Clement, who died in 1781, and which was presumably done before or about that date. There are no records concerning the acquisition of either. The bust of Thomas Parnell (1679–1718) is posthumous and was apparently not exhibited by Smyth. Neither is recorded in Strickland, though he lists both briefly in his TCD Catalogue.

Parnell was born in Dublin. He was a clergyman and he is famous as a poet and a friend of Swift, Jervas, Gay and Pope. He is repeatedly mentioned in Swift's correspondence and, according to the DNB, he was painted by Jervas c 1716. As this is a posthumous bust, it may be based on the Jervas portrait. He is a collateral ancestor of Charles Stewart Parnell.

Lent by Trinity College, Dublin

## PETER TURNERELLI

1774-1839

Born in Belfast, like Patrick MacDowell, he worked in the studio of P. Chenu in London. He was enormously successful, with a world-wide clientele, being sculptor to the Emperor of Russia and the Kings of France and Portugal and to the English Royal Family. Lists of his works appear in Strickland, Gunnis and in John Gilmartin, IGS (X, October-December 1967, pp 1-19). His cavalier treatment of his sitters is noted by Edward Bird (Farington, VII, p. 72), who said that, when the King of France was sitting to Turnerelli in the Tuileries, he 'spoke to the King with a most unbecoming familiarity, indeed his whole deportment was brutally improper'.

Between 1828 and 1830 Turnerelli executed a statue and bust of Daniel O'Connell in Ireland. He did not confine his work to portraiture, but made several monuments; for example, that to Robert Burns in Dumfries, and others in Westminster Abbey and Canterbury Cathedral. There is further work in Dublin, and Archbishop Troy's monument in the Pro Cathedral has been attributed to him. He was certainly responsible for the High Altar there.

In 1839, at his house in Newman Street, the contents of his gallery and his models and moulds were put up for auction and bought by the firm of Manzoni. Manzoni erased 'P. Turnerelli fecit' and replaced it with 'published by Manzoni'. As a result many of Turnerelli's works are today attributed to such sculptors as Chantry, Westmacott, or his rival Nollekens.

### 166 Henry Grattan

marble  
h (without socle) 24 in/61 cm

Signed: *P. Turnerelli Sculp*

Literature: John Gilmartin, (IGS, X, October-December, 1967, pp 1-19)

Turnerelli sculpted a number of busts of Henry Grattan. Other versions exist in the collections of the Bank of Ireland and the NGI. One of these was shown in the RA, 1821. In the Whitley Papers. (XII, p 1564) there is a passage quoted from the *European Magazine and London Review* of May 1821 which describes Turnerelli's visit to Grattan at Tinnahinch, his country house. It states: 'he modelled the bust of that celebrated orator, which likeness, we are assured, was produced in 11 hours. This bust was esteemed by every person who knew Mr. Grattan, as a truly classical specimen of sculpture art, which they considered as a faithful likeness, or as a bold and animated picture of the mind and intellectual character of that

distinguished patriot. Canova who was particularly attracted by it, when he visited Mr Turnerelli while in London, acknowledged that it was the best modern bust which he had seen in England . . . '.

Henry Grattan (1746-1820), the great patriot and orator, was the leader of the Irish parliamentary struggle for the freedom of Ireland in the late-eighteenth century. Though his health was ruined by the total defeat of his efforts, he continued after the Act of Union to fight for Irish rights as an MP at Westminster.

Lent by William Allen

## THOMAS KIRK RHA

1781-1845

Thomas was the son of a Scots settler and was born in Cork. He went to the RDS Schools and then worked for Smyth's first employer, Henry Darley. Fame came quickly after he had made, in 1808, the statue of Nelson which, until its recent destruction, stood on the pillar in O'Connell Street. He made many portrait-busts which are often lifeless, but his work can be of high quality, such as the busts of Filgate (167) and Dr Lloyd (NGI). His memorial tablets show considerable originality and range from the fine tomb of Nathaniel Sneyd in Christ Church Cathedral, Dublin, which shows Sneyd dying from a gunshot wound, to the sentimental, story-telling relief on the monument to the first Lady Rossmore in the church at Monaghan, which was exhibited at the RHA in 1843 as *The Parting Glance*. The latter looks back to the piety of Flaxman, and, in its antique furnishings, it is a prime example of the twenty-year time lag in style which one finds so often in Irish art.

Gunnis mentions some of his English works. He was an exhibitor at the RA, as well as the RHA. Strickland gives an extensive list of his works.



### 167 Towneley Patten Filgate

marble  
h 28 in/71.2 cm

Signed: *T KIRK RHA fecit*

Inscribed: *T P FILGATE*

Exhibition: RHA, 1829.

Towneley Patten Filgate, fifth son of Alexander Filgate, of Lissrenny, and his wife, Elinor Byrne, was called to the Bar in 1776. He married, firstly, in 1788, a Miss Maxwell, and, secondly, in 1797, Martha Wrightson. His daughter, Ellen, married George Macartney in 1828 and was ancestress of the Macartney-Filgate family.

Lent by the Ulster Museum, Belfast

### 168 Sir William Rowan Hamilton

marble  
h 26½ in/67.3 cm

Signed and dated: *T Kirk RHA fecit 1830*

Exhibition: Belfast, Ulster Museum, 1965, *Great Irishmen* (88)

Literature: Strickland; A. Crookshank *Apollo*, LXXXIV, October 1966, p 310, rep p 309

Sir William Rowan Hamilton (1805-65) was a renowned mathematician who was appointed, at the age of twenty-two, Andrews Professor of Astronomy in TCD. A little later he became Astronomer Royal for Ireland and, in 1837, President of the RIA.

Lent by the Dunraven Limerick Estates Co.



## JOHN EDWARD CAREW

c 1785–1868

He was born in Waterford and may have been the son of a sculptor who signed a memorial plaque in Fiddown, Co. Kilkenny. He is first recorded as working under Westmacott in 1809, with whom he stayed till 1823. From then till 1831 he worked in London on a commission for the third Earl of Egremont. In 1831 he moved his studio to Brighton. Much of his work is in the field of monumental sculpture, and, though most is in marble, he made one of the bronze bas-reliefs, *The Death of Nelson*, for the base of Nelson's Column in London (1850). His eyesight began to fail in 1848, after which date he did not exhibit. (For further details see R. H. C. Finch (IGS, IX, Nos 3 & 4, July–December, 1966, pp 84–95), and Strickland.)



### 169 General Sir Henry Wyndham KCB

marble  
h 29½ in/74.9 cm

Provenance: by descent

Literature: R. H. C. Finch, op cit, p 93.

Sir Henry Wyndham (1770–1860) was one of the natural sons of the third Earl of Egremont, Carew's principal patron. He served in the Peninsular campaigns and was wounded at Waterloo. He became Colonel of the 11th Hussars and MP for Cockermouth.

Lent by the National Trust, Egremont Collection, Petworth

## CHRISTOPHER MOORE RHA

1790–1863

He was born in Dublin and trained as a sculptor and wax-modeller. He practised there before going to London about 1820, where he attended the RA Schools. He exhibited at the British Institution and the RA, at the same time continuing to contribute to the RHA exhibitions. He exhibited portrait-busts and wax medallions of leading contemporary figures, and among those in the latter medium were portraits of, in 1823, Dr Hill, and, in 1824, J. Abbot, Gen Sir John Doyle, J. D. Hunter and an unknown woman (from the recorded address of 178 Terrace, Tottenham Court Road). Moore also executed memorials and figure subjects based on classical and literary themes. His works include the John Philpot Curran and Thomas Moore monuments, in St Patrick's Cathedral and on College Green, Dublin, respectively. His solid, honest representations are rarely as imaginative as those by Foley.

### 170 Jonathan Henn QC

marble  
h 29 in/73.7 cm

Signed and dated: C<sup>R</sup> MOORE. Sc. 1846

Exhibitions: RA, 1847 (1404); RHA, 1847 (479); RHA, 1858 (351)

This bust is probably that of Jonathan Henn, QC, (1789–1873), first exhibited by Moore at the RA. It bears a marked similarity to Sir Thomas Jones's portrait of Henn, also in the King's Inns. Jonathan Henn, the celebrated Irish barrister and uncle of Thomas Rice Henn, who restored the Family succession at Paradise, in Co. Clare, was called to the Bar in 1811 and appointed KC in 1835. He was for a long time Chairman of the Quarter Sessions of the County of Donegal.

Lent by the Honourable Society of King's Inns, Dublin

## PATRICK MACDOWELL RA

1799–1870

Excellent accounts of this sculptor's life and works are given by both Strickland and Gunnis and by Count Plunkett, *Evening Telegraph* for 10 and 17 August, 1907. He was educated mainly in England, where his early training was as an apprentice to a coach-builder. This was less useful for his work as a sculptor than the fact that he lodged with P. Chenu, the sculptor, from whom he learnt his trade. He became a popular artist with the *Art Journal*, in which his work was regularly reproduced and praised. His diploma work at the RA, *A nymph*, is thoroughly typical of his sweet, soft manner—ininitely pretty and lady-like. MacDowell's portrait-busts suffer from lack of vigour, his subject-works being superior. His symbolic group of *Europe* on the Albert Memorial is his best known work. Gunnis (MS. Courtauld Institute) quotes the *Art Journal* of 1850 as saying of him: 'The great and distinctive power of this artist is that of investing his surfaces with a profound and touching sentiment, which is always supported by a faultlessly graceful and elegant design'.

### 171 Sir John Emmerson Tennent, Bt

marble  
h 31 in/78.8 cm

Provenance: bequeathed by Eleanor Emmerson Tennent, the sitter's daughter, 1916

Exhibition: Belfast, Ulster Museum, 1965, *Great Irishmen* (220)

Literature: A. Crookshank, *Apollo*, LXXXIV, October 1966, pp 311–2, rep p 309

There is a plaster version of this bust in the Ulster Museum. Tennent (1804–69) was a Belfast-born barrister who fought in the Greek War of Independence, became an MP in 1832 and, from 1845–50, was Colonial Secretary for Ceylon. He later occupied important government administrative positions in London. He was created a baronet in 1867.

Lent by the City and County Borough of Belfast

## JOHN HOGAN 1800–58

This sculptor, born in Cork, was encouraged by the architect Sir Thomas Deane, to whom he was apprenticed. William Carey (*Memoirs of the Patronage and Progress of the Fine Arts*, 1826, p 291) gives an account of how Hogan was discovered in Cork. His visit to Rome (1824–48) was made possible by the generosity of the RDS, Lord de Tabley, Carey's friend, and many others. Most of his work in Ireland is for monumental religious and tomb sculpture, though he made several statues of Daniel O'Connell and other public figures. His very severe neo-classical style is not seen at its best in his portrait-busts, but Thorwaldsen is supposed to have said just before his return to Denmark: 'My son, you are the best sculptor I leave after me in Rome'. From the amount of his work to be found in Ireland, it seems that Lady Morgan is exaggerating when she writes (*Athenaeum*, 1858, p 467): '... his reputation fell into the sere and yellow leaf of utter neglect from want of patronage, the patronage of party, which he had no means or did not seek to obtain. He worked hopelessly and helplessly in the country of all Europe, the one where native talent is least noticed and the last rewarded—he worked, drooped, sickened, and died, within the last few weeks, leaving behind him a still young Italian wife and eleven children, unprovided for.'

'Hogan was a Catholic, but the Catholic gentry high-born are poor patrons and the Protestant supremacy has no sympathy with Papist genius. Still pity may give 'ere patronage begins, and both pity and love of Art are called for one of Ireland's most eminent and most neglected children'.

### 172 Robert Graves, MD

marble  
h 21¼ in/53.9 cm

Signed and dated: *JH* (monogram) 1854

Inscribed: *GRAVES*

Exhibition: RHA, 1854

Graves (1797–1853) was a physician of interest and renown and one of the instigators of modern medical teaching methods in the British Isles. His most important publication was 'A newly observed affection of the Thyroid gland in Females' (*London Medical and Surgical Journal*, 1835). This described goitre, still known as Graves' Disease.

Lent by the Royal College of Physicians of Ireland, Dublin

## JOHN HENRY FOLEY RA RHA 1818–74

Born in Dublin, he entered the RDS Schools at the age of thirteen, when he was awarded prizes and medals for drawing and modelling. In 1834 he went to London and joined the RA Schools, where he won the large Silver Medal. He exhibited at the RA from 1839, and in all showed forty-nine works there. He was commissioned to execute the statues of Hampden and Selden for Westminster Hall in 1847 and, later, equestrian statues of Lord Harding and Sir James Outram in Calcutta and the figure of the Prince Consort for the Albert Memorial. In Dublin his statues of Burke and Goldsmith are outside TCD, and his O'Connell monument is in the street of that name. Foley also did several statues for the Royal College of Physicians in Ireland (cf *Memorial Statue of Sir Henry Marsh, Bart., MD, in the Hall of the King and Queen's College of Physicians in Ireland Executed by J. H. Foley, RA, 1867*). Foley died at his house in Hampstead in 1874 and was buried in St Paul's Cathedral (cf W. C. Monkhouse, *The Works of J. H. Foley, 1875, passim*).

### 173 Mrs Prendergast

marble  
h (without socle) 24 in/61 cm (rep p 82)

Signed and dated: *J. H. Foley Sc London 1845*

Inscribed: *Catherine Jane Prendergast*

Provenance: Major Bryan Cooper, TD, by whom presented in 1927 (NGI 8045)

Exhibition: London, RA, 1845 (1386)

Literature: Strickland; A. Crookshank, *Apollo*, LXXXIV, October 1966, p 312, rep p 309

In addition to his vast production of public monuments, Foley made numerous busts and many of these were exhibited at the RA. With this posthumous bust of Mrs Prendergast he showed another at the 1845 exhibition, also posthumous, of James Oliver, eldest son of Sir James Annesley.

Lent by the National Gallery of Ireland, Dublin

## SIR THOMAS FARRELL PRHA 1827–1900

The third son of Terence Farrell, sculptor, Thomas entered the Modelling School of the RDS in 1843, where he studied under Constantine Panormo. Many of his earlier works are of mythological and genre subjects.

Public success came his way when he won the competition for a memorial to Archbishop Murray (1852) in the Pro Cathedral, Dublin. Many other commissions ensued: portrait-busts, funerary monuments and public statues. He was made a member of the RHA in 1860 and its president in 1893.

Among his more important public works are the bronze statue of Lord Ardilaun, St Stephen's Green (unveiled 1892), an enormous alto rilievo in bronze for the plinth of the Wellington Monument, Phoenix Park, and the statue, also in bronze, of William Dargan outside the NGI (unveiled 1864). Farrell was knighted in 1894.

### 174 Michael William Balfe

marble  
h 30¾ in/77 cm

Signed and dated: *T. FARRELL  
RHA DUBLIN 1878*

Provenance: Commissioned by the Balfe Memorial Committee, by whom presented to the NGI, 1879 (8044)

Literature: Strickland; A. Crookshank, *Apollo*, LXXXIV, October 1966, p 311, rep p 309

This typical portrait-bust by Farrell shows the firm modelling and strong delineation of character which mark his work. Farrell executed many such pieces; comparable busts of this period in his long working career are those of Sir Richard Griffith (RDS) and John Gunn (Gaiety Theatre, Dublin).

Balfe (1808–70), a musician, practised as a violinist and singer. He later composed operas, of which his most successful was *The Bohemian Girl* (1843).

Lent by the National Gallery of Ireland, Dublin



175



178



176



177



182



180

## Wax-modellers

Wax is a suitable medium for the creation of images required for temporary purposes, such as models for seals, medals and coins, and it is used successfully for the making of counterfeits, as in Tussaud's wax-works, or cartoon-type groups or individual portraits, where the pliancy of the material lends itself to meticulous realism and its cheapness makes it a good commercial proposition.

The wax models made by the Irish medallists fall within the first category, and these often achieve an independent status as portraits in themselves; for example, in the works of the Mossops and the Woodhouses.

The second category would include the wax-sculpture of such artists as Patrick Cunningham (d 1774), J. S. Jorden and Samuel Percy, who advertised that 'His likenesses are engaged striking' and that 'masks [were] taken from the dead face . . . and likenesses finished from them'. It is most unfortunate that none of Cunningham's work in wax can today be identified, for, judging by his bust of Maple (157), he was a sculptor of considerable talent. A mysterious advertisement in Faulkner's *Dublin Journal* (No 5655, 11/13 February, 1777) stated: 'The only pupil of the late ingenious and much regretted Mr. Cunningham ever had, takes likenesses in wax, at number 64 Dame St.' It is likely that this was Samuel Percy, though he may have left Dublin later that year.

Caricature-portrait groups in wax, plaster and wire were also common and have been attributed to Percy and the elder Mossop.

## MARY SLAUGHTER

fl mid-eighteenth century

Walpole (II, p 705), under his entry for Stephen Slaughter, states: 'He had a sister that excelled in imitating bronzes and bass-reliefs to the highest degree of deception'; and G. Bernard Hughes (*Country Life*, CXXXI, 22 March, 1962, pp 658-9) states that 'Mortimer's *Universal Director*, London, 1763 lists three modellers in wax: "Mary Slaughter modeller in wax at Mr Slaughter's (portrait painter Surveyor, Keeper of His Majesty's Pictures) in East Piazza, Covent Garden; Joachin Smith Modeller of Portraits in Miniature in wax of Natural Colours, King Street, Bloomsbury: James [sic] Gosset modeller in wax and carver in wood. Berwick Street Soho"'. A reference to a specific work by this artist is to be found in the Strawberry Hill Sale Catalogue (Robins, 'Strawberry Hill Sale Catalogue Eighteenth Day of Sale. Saturday 14th May 1842 lot 83'): 'A wax picture of the Holy Family by Mary Slaughter after a picture by Carlo Maratti'.

It is known that Mary Slaughter worked for James Tassie.

Modelling Technique: *colour of wax*: cream; *background*: wax; *size*: small scale; *relief*: medium; *signature*: 'Mary Slaughter fecit'

### 175 John Hoadly, Archbishop of Armagh

cream-coloured wax  
h (without frame) 4¾ in/12.1 cm (rep)

Signed and dated: *Mary Slaughter Fecit 1745*

Inscribed: *His Grace John Hoadly Abp. of Armagh. Primate of all Ireland*

Provenance: bequeathed to the museum by Mr Rupert Gunnis (A 85-1965)

An old label on the back of the frame gives the main appointments held by the sitter.

Hoadly (1678-1746) was born in Tottenham and educated at Cambridge. His first Irish appointment was to the combined sees of Ferns and Leighlin in 1727, after which he was translated to the Archbishopric of Dublin (1729-30), when he built the episcopal residence at Tallaght. In 1742 he became Archbishop of Armagh. A noted agriculturalist, he was also Vice-Chancellor of Dublin University (1743-6), sometime Privy Councillor and a staunch supporter of the English interest. A portrait of him painted in 1744 by Stephen Slaughter is now in the NGI (317).

Lent by the Victoria and Albert Museum, London

## SAMUEL PERCY 1750-1820

He was born in 'Dublin and trained at the RDS Schools. He worked as a wax-modeller and first exhibited in Ireland at the RDS in 1772, when he showed an alto rilievo modelled in clay of *Abraham offering Isaac*. He went to London c 1777 and exhibited wax-sculpture at the RA between 1786 and 1804. Arthur Brackett cites (*extract of a hand-bill printed by Sprange of Tunbridge Wells*, 1787): 'Mr Percy, Modeller in stained wax respectfully informs the nobility & gentry that he has now arrived & shall receive orders for Likenesses for a short time (on his way to Brightelmstone) at the Great Rooms on the Walks, where numbers of specimens may be seen of Subjects taken from life & after demise, his abilities being so well-known in this County & the Kingdom at large it is unnecessary in this Puffing Age to spin out his own Panygeric further than to acquaint the nobility & gentry in general that he . . .'. Percy modelled in profile up to 1790, and after this he used the full-face, usually in high relief or in the full-round. His fee for a wax profile in colours was one and a half guineas, and for a dead-white wax, 'after the manner of Roman coins' it was one guinea, according to an advertisement in *Saunders' Newsletter* (Dublin) in April 1780.

There were two notable sales of waxes by Percy: at Christie's on 1 January, 1800; and on 18 July, 1857, when the collection of the fifteenth Earl of Shrewsbury (Percy's patron) was sold. Percy died in London 'of an apoplectic fit while finishing a portrait of Prince Leopold' (obituary in the *Annals of the Fine Arts*, 1821, p 177).

Modelling technique: *colour of wax*: polychrome; white or pink; occasionally jewelled; *background*: glass, painted, or Bristol glass; fabric; wood, sometimes painted with scenic effects and modelled in relief, fabric or wax for drapery; *size*: medium to large scale, particularly for tableaux; *relief*: medium to full-round; *signature*: 'S. Percy' or 'S. P. fecit' or 'S' superimposed on 'P'

Percy used a serial number for some of his works. Up to 1786 eight hundred portraits had been made, all of which bore a serial number. Frequently hanging instructions in contemporary hand-writing were written on the frame: for example, 'Hold the Top of the Head to the Light that all the Features may catch a share, without it the Beauty of the Human Face would be lost or but Imperfectly seen. Percy N . . . '.

### 176 Thomas Best

polychrome wax  
h (without frame) 3¼ in/9.3 cm (rep)

Inscribed (on the frame in front):  
*Percy No 583*

Provenance: bequeathed to the museum  
by Mr Rupert Gunnis (A88–1965)

On an old label on the back of the frame  
is written: 'Thomas Best, Park House,  
Boxley, Born Nov 1753–died 27th May  
1815. Aged 71 [*sic*]'. His father was  
James Best, High Sheriff of Kent in  
1751.

Lent by the Victoria and Albert Museum,  
London

### 177 Mrs Best

polychrome wax  
h (without frame) 3¼ in/9.3 cm (rep)

Inscribed (on the frame in front):  
*Percy No 582*

Provenance: bequeathed to the museum  
by Mr Rupert Gunnis (A. 89–1965)

On an old label on the back of the frame  
is written: 'Mrs Best, wife of Thos Best,  
Park House, Boxley *née* Irwin.'  
Elizabeth Best was born at Winchester  
(cf Burke, *Landed Gentry*, 1871, p 92).

Lent by the Victoria and Albert Museum,  
London

### 178 ?Self-Portrait

polychrome wax  
h (without frame) 3¼ in/9.3 cm (rep)

Provenance: given to the museum by  
Mrs E. D. R. Formilli (A. 57–1940)

The identification of the sitter is  
traditional. On an old label on the back  
of the frame is written: 'Mrs Morgan'  
(the donor's mother).

Lent by the Victoria and Albert  
Museum, London

## WILLIAM MOSSOP

1751–1805  
(for biographical note see p 96).

### 179 John Locke

white wax on chert  
h 3.7 in/9.5 cm

Inscribed on truncation *AFLE(?)*

Provenance: Naylor; NMI (497–1923)

This profile is closely based on a medal  
of Locke by Jean Dassier.

Locke (1632–1704), the celebrated  
English philosopher, published his  
*Essay concerning Toleration* in 1667  
and four subsequent letters on the same  
topic. His collected works were published  
posthumously in 1714. He was called  
by John Stuart Mill (1806–73) the  
'unquestioned founder of the analytic  
philosophy of mind'.

Lent by the National Museum of Ireland,  
Dublin

## ELEY GEORGE MOUNTSTEPHEN (MOUNTSTEVEN) fl 1781–91

He was born in Co. Meath and trained  
as a sculptor and wax-modeller. He  
worked for James Tassie and Josiah  
Wedgwood. He went to London in  
1787 from Dublin. Between 1782 and  
1791 he exhibited at the RA showing  
classical-mythological subjects and  
portraits, including those of the Hon  
Shute Barrington, Bishop of Salisbury,  
Dr Rowley and Sir Joshua Reynolds.  
His recorded addresses in London are:  
Mr Charron's, Argyle Buildings, Little  
Marlborough Street; 34 Berners Street;  
6 Carlisle Street; and 26 Buckingham  
Street. In 1791 Mountstephen left  
England for the Continent, where he  
died. A poster of c 1793 announced  
an exhibition of wax-works by Curtius  
and Mountstephen (given as Mounstevens)  
to be held in Manchester.

Modelling technique: *colour of wax*:  
white or pink; *background*: slate-grey  
mount or fabric; *size*: small scale;  
*relief*: medium; *signature*: none  
recorded

### 180 Mr Patch

cream-coloured wax  
h (without frame) 2¼ in/5.7 cm (rep)

On an old label on the back of the  
frame is written: '—Patch Esq by Mr  
Mountstephen from NH repd by JPH  
20 Feb 1876'

This might be either Thomas Patch  
the printer (d 1782) or Richard Patch  
the famous criminal (executed c 1806).

Lent by Mr Philip Bate from the Mary  
Bate Collection in the Victoria and  
Albert Museum, London

## CHRISTOPHER MOORE

1790–1863  
(for biographical note see p 88).

Modelling technique: *colour of wax*:  
flesh; *background*: glass, painted; *size*:  
small scale; *relief*: medium; *signature*:  
'C. Moore Sculp'

### 181 George Papworth

white wax on slate  
h 3.2 in/8 cm

Provenance: V and A; NMI (207–  
1895)

Literature: Strickland

Papworth (1781–1855) came to Ireland  
with his brother, John, who succeeded  
Baker as Architecture Master at the  
RDS Schools in 1838. A representative of  
the English neo-classical school, he  
designed many public and private  
buildings in Ireland, including  
alterations at Camolin Park, Wexford  
(1815, cf drawings in the Sir John  
Soane Museum, London), the Carmelite  
Church, Whitefriars Street, Dublin  
(1825), Dublin Library, D'Olier Street  
(1820), the Baptist Church, Lower  
Abbey Street, Dublin (1838) and King's  
Co. Jail (1855). He also designed J. P.  
Curran's tomb in Glasnevin Cemetery  
Dublin.

Lent by the National Museum of Ireland,  
Dublin

## JOHN DE VEAUX fl 1821–36

He was a gem- and seal-engraver and  
wax-modeller and Gunnis and Strickland  
give details of his life and work. In 1823  
he prepared the episcopal seal for  
Meath in collaboration with George  
Brown. He was appointed 'Gem and  
Seal Engraver to His Majesty' in 1830  
and in 1831 'Crest Engraver to the  
Lord Lieutenant and the Duke of  
Sussex', and he worked at 204 Oxford  
Street, London.

Modelling technique: *colour of wax*:  
coral; *background*: wax, coral colour;  
*size*: small scale; *relief*: low; *signature*:  
'De Veaux Sc't'

### 182 Frederick Augustus, Duke of York and Albany

coral wax  
h 2¼ in/5.7 cm (rep)

Inscribed: *DE VEAUX/DUBLIN*

Provenance: given by R. Holland-Martin,  
1937

De Veaux's name appears as 'Seal and  
Gem engraver to His Majesty' in 1830.

In 1832 he exhibited an intaglio gem of the Duke of York at the RA (1084). The National Museum of Ireland has a plaster medallion of the duke by de Veaux (see Strickland) and a wax head of an unknown subject.

(For biographical note on Duke of York and Albany see 185).

Lent by the National Portrait Gallery, London

## J. S. JORDEN fl 1827–42

He was a sculptor and wax-modeller and he exhibited models in wax of Daniel O'Connell and the Duke of York at the RHA in 1828.

Modelling technique: *colour of wax*: polychrome; *background*: glass, painted; *size*: small scale; *relief*: high; *signature*: 'J. S. Jordan'

### 183 Daniel O'Connell

polychromed wax  
h (with frame) 3 in/7.5 cm

Signed: *JORDEN*

Provenance: R. J. Ryan; NMI (183–1944)

Literature: Strickland

An old printed label or leaflet on the back of the frame reads: 'Under the Patronage of /The Catholic Association/ Mr I. S. Jordan (Artist) Duly appreciating the dis/tinguished honor the Catholic Association have conferred/on him, by their Vote of Thanks for the/Model of/ D. O'Connell, Esq MP/most respectfully informs those Ladies and Gentlemen who/may wish to possess a *fac simile* that they may obtain [one]/from the Artist./All original blocks have the Artist's name indented un-/der the shoulder of the Bust/"Mr Conway moved, that the marked thanks of the/Association be given to Mr Jorden, the able and/illustrious Artist who had presented them with the Model"/*Morning Register*, 7th January, 1827'.

Daniel O'Connell (1775–1847) was one of the greatest figures in Irish politics in the nineteenth century. (For other medals connected with his career see under 188, 199 and 200.)

Lent by the National Museum of Ireland, Dublin

## JOHN WOODHOUSE

1835–92

He was born in Dublin, the son of William Woodhouse and he studied under William Neilan at the RDS Schools in 1851, becoming a regular prize winner. At the same time he was assisting his father in striking (1852) and die-cutting (1853), and gradually he took over the business. He exhibited at the RHA from 1860, was a prize winner in 1861 and in 1863 he became an ARHA. He continued to exhibit at the Academy until 1883, when a severe illness incapacitated him and curtailed the career of one of the most prolific Irish medallists.

### 184 Richard Carmichael

red wax on glass  
h 2.7 in/7 cm

Provenance: Cecil Brent; NMI (85–1902)

This wax was the model for the Carmichael School of Medecine medal struck by Woodhouse and is based on the 1847 bust by Christopher Moore, now in the Royal College of Surgeons of Ireland, Dublin, and possibly on the intaglio portrait of 1844 by W. C. Forster (fl 1844–1911).

Carmichael (1779–1849) was a Dublin-born surgeon who served with the Wexford Militia until 1802, after which he set up in practice in Dublin. He was three times President of the RCSI and he was in turn surgeon to St George's Hospital (1803), the Lock Hospital (1810) and the Richmond Hospital (1816–36). He endowed the Richmond School of Medicine and was one of its founders in 1826. Its name was altered to the Carmichael School of Medicine. He also endowed the RCSI and the Medical Association of Ireland. He published about thirty papers, mostly dealing with cancer, scrofula and syphilis.

Lent by the National Museum of Ireland, Dublin



189



187



202



190



191



193



194



192



195



197



199



198



## Medallists

With the exception of Royal heads on coinage Irish portraits in medal form do not emerge until the end of the eighteenth century. Almost all the surviving earlier medals depict allegorical scenes and include long legends denoting the occasion commemorated.

Medals and wax models probably stand in the same relation to sculpture as miniatures do to painted portraits. Some Irish artists developed successfully from small scale to life size: for example, Augustus Saint Gaudens (1848-1907); but the transition for other artists was not so happy: for example, Christopher Moore, as is shown in his statue of Thomas Moore on College Green, Dublin. The most consistently successful Irish medallist was William Mossop, who, in common with most Irish medallists, also worked on prize medals, corporation and government seal matrices, coins and tokens.

L. Forrer (*Biographical Dictionary of Medallists*, 8 vols., 1904-23) and Strickland are the major sources of information in this field and, because of the alphabetical arrangement of their works, no page references are given in the catalogue entries.

## ISAAC PARKES c 1791-1870

Parkes was born in Birmingham. He came to Ireland in 1807 as an apprentice to his brother William, a metal-button manufacturer. He set up in business on his own as a military-ornament maker, die-sinker and medallist at 43 Bishop Street until 1826, at Cork Street from then until 1846 and at Glasnevin until 1854, when he moved to Garville Avenue, Rathgar. Two of his sons, John Craig (1821-1901) and William Theodore (fl 1864-1908), were also medallists.

### 185 Frederick Augustus, Duke of York and Albany

silver  
1.4 in/3.5 cm diam

*ob* Head of the Duke of York looking to left. Around, on left, FREDERICK DUKE, on right, OF YORK. Signed on truncation of neck PARKES F

*rev* Within a garter bearing the legend THE PROTESTANT ASCENDANCY IN CHURCH AND STATE, across, I HAVE/BEEN BROUGHT UP/FROM MY EARLY YEARS/IN THESE PRINCIPLES; AND/FROM THE TIME WHEN I BEGAN/TO REASON FOR MYSELF, I HAVE/ENTERTAINED THEM FROM/CONVICTION; AND IN EVERY/SITUATION IN WHICH I MAY BE/PLACED, I WILL MAINTAIN THEM/SO HELP ME GOD!/VIDE. SPEECH IN THE HOUSE OF LORDS/ APR 25. 1825./YORK CLUB/DUBLIN 1824

Provenance: Ledbetter; NMI (147-1910)

Literature: Dawson, p 20; Strickland; Frazer 1893, p 10; Westropp, p 143

This medal has a loop for suspension in the form of a garter inscribed HONI SOIT QUI MAL Y PENSE. It is regarded as one of Parkes's masterpieces. It is known in silver and bronze, and Frazer had a wax model of the bust prepared by Parkes for these medals. It probably dates to 1825.

Frederick Augustus (1763-1827) was the second son of George III. He was C-in-C of the English army (1798-1809), from which position he was removed in 1809 in consequence of the conduct of his mistress, Mary Anne Clarke, who used her influence to obtain army promotions. He was re-instated in 1811. In 1818 he was made guardian of the King's person, and from then on he became vocal in his opposition to Catholic Emancipation. Inspired by this, a York Club was formed in Dublin in 1824. The movement gained added impetus from his speech made in the House of Lords on 25 April, 1825,

a section of which forms part of the legend on the reverse of this medal.

Lent by the National Museum of Ireland, Dublin

### 186 Sir Benjamin Lee Guinness, Bt

bronze  
2 in/5.1 cm diam

*ob* Bust of Guinness looking to the left. Signed under shoulder I PARKES F. Around above. BENJAMIN LEE GUINNESS, LLD

*rev* In high relief the Cathedral of St Patricks. Signed underneath I PARKES F. In exergue, across, RESTORED AD 1865 and the Guinness arms and motto SPES MEA IN DEO

Provenance: Archer; NMI (490-1912)

Literature: Strickland; Frazer 1893, p 13; Forrer

This medal is known in both bronze and white metal. It probably dates to 1865 and is one of Parkes's best portraits.

Guinness (1798-1868) was a wealthy Dublin brewer and MP for Dublin from 1865 until his death. He was also an amateur archaeologist. He is commemorated on this medal for his munificence in restoring St Patrick's Cathedral, Dublin, at an estimated cost of £130,000, the work of which was completed in 1865.

Lent by the National Museum of Ireland, Dublin

### 187 George I, George II, George III

bronze  
2.1 in/5.3 cm diam (rep)

*ob* Busts of the three kings in armour superimposed and looking to left. Around above, SEculo FESTAS REFERENTA LUCES. Signed below I PARKES F

*rev* Across GEORGE I./BORN 16, MAY 1660./ASCENDED THE THRONE AUG: 1714./CROWNED 20, OCT. 1714./DIED AT OSNABURG 11, JUNE 1727./BURIED IN HANOVER./GEORGE II./BORN 10, NOV. 1683./ASCENDED THE THRONE 11, JUNE 1727./CROWNED 11, OCT. 1727./DIED AT KENSINGTON 25, OCT. 1760./BURIED AT WESTMINSTER./GEORGE III./BORN 24, MAY OLD STYLE 1738./ASCENDED THE THRONE 25, OCT. 1760./CROWNED 22, SEPT. 1761./DIED AT WINDSOR 29, JAN. 1820./BURIED AT WINDSOR/16, FEB. 1820

Provenance: RIA (232)

Literature: Strickland; Frazer 1893, pp 7-8; Forrer

This medal is Parkes's earliest work of importance and was struck to commemorate the centenary of the accession of the House of Hanover to the English throne. Two versions are known: the first, struck in 1814, bears the date MDCCCIV on the reverse. The second, struck in 1820, after the death of George III, has the same obverse, but the reverse consists of short biographies of the three kings.

Lent by the National Museum of Ireland, Dublin

## 188 Daniel O'Connell

bronze  
1.9 in/4.9 cm diam

*ob* Bust of O'Connell looking to left. Signed on truncation of shoulder, PARKES F. On band around, DANIEL O'CONNELL ESQR. ELECTED MP FOR THE COUNTY CLARE JULY 5 1828

*rev* Four men, an aged one on the left trying to break a fasces, being watched by two younger men in the centre, the second holding a trefoil aloft, and by a seated old man on right, beneath whom is a harp. In left background an owl on ivy-covered ruins and a round tower. Signed below, PARKES, DUBLIN. On band around, BY UNION EMANCIPATION MUST BE OBTAINED

Provenance: RIA (235)

Literature: Strickland; Frazer 1893, p 12

This, one of four O'Connell medals struck by Parkes and the first of the series, was struck probably in 1828. It marks O'Connell's major break-through in English politics, when, contesting a bye-election in Co. Clare, he won a more than two-to-one victory. His Catholicism debarred him from attendance at Westminster, but his election, with such overwhelming support, could be said to have been the immediate cause of the consequent Catholic Emancipation of 1829.

Parkes used the same bust in a medal he struck in 1832, when O'Connell had been elected MP for Dublin City and had begun his agitation for legislative independence. He was also one of the medallists who struck the membership medals of O'Connell's Order of Liberation.

Lent by the National Museum of Ireland, Dublin

## WILLIAM MOSSOP 1751-1805

William Mossop was born William Brown in Dublin in 1751. His mother married William Mossop on the death of her first husband, who had been a Catholic. She changed her son's surname to that of her second husband to enable him to attend the exclusively Protestant Blue-Coat School. In 1765 he was apprenticed to James Stone, a seal-cutter. By 1774 he was in business as a die-sinker, seal- and letter-cutter.

About 1780 Mossop began his distinguished career as a medallist, his first recorded medals dating to 1782. In addition to his portrait-medals, which are of the most consistently high standard achieved by any Irish medallist, Mossop worked as a die-sinker for coinage and as a Masonic jeweller. In addition to his apprenticeship to Stone and his study, c 1775, at the RDS Schools, he was helped by friends and patrons, such as Henry Quin and Edward Smyth.

For his portrait-medals he used to prepare wax models, many of which have survived as independent statements in their own right. Wax and plaster groups of figurines have also been attributed to him (cf Brent).

## 189 Archbishop Richard Robinson

bronze  
2 in/5.1 cm diam (rep)

*ob* Bust of Robinson looking to right. Signed on truncation of shoulder MOSSOP. Around above, RICH ROBINSON BARON ROKEBY LORD PRIMATE OF ALL IRELAND

*rev* The Observatory. Around above, THE HEAVENS DECLARE THE GLORY OF GOD, in exergue, MDCCCLXXXIX, signed beneath the observatory, MOSSOP

Provenance: Harris and Sinclair; NMI (121-1935)

Literature: Dawson, p 15; Strickland; Frazer 1886, p 448; Forrer

This medal is found in bronze, silver and white metal.

Richard Robinson (c 1709-94) was a Yorkshire-born clergyman who, having come to Ireland as chaplain to the Duke of Dorset, advanced until he was made Archbishop of Armagh and Primate of Ireland in 1765 and Baron Rokeby in 1777. A man of considerable taste, he has left many monuments to his benefactions in Armagh, including a public library, a school and a hospital. He also built a fine palace for himself and, in 1789, had an observatory built in Armagh at his own expense, which is still functioning—now in collaboration with the Dublin Institute of Advanced Studies. It is the building of the

Observatory which is commemorated by this medal.

Lent by the National Museum of Ireland, Dublin

## 190 Dr Henry Quin

silver  
1.6 in/4.05 cm diam (rep)

*ob* Head of Quin looking to right. Around, HENRICUS QUIN MD. Signed below, W. MOSSOP F

*rev* blank

Provenance: RIA (3)

Literature: Dawson, p 14; Strickland; Frazer 1886, pp 447-8; Forrer; Kirkpatrick, pp 31-3

This medal is found in gold, silver, bronze and silver gilt. It was commissioned in 1782 by Quin. A copy struck in gold was presented to Quin in 1788 by Wade, First Clerk of the Treasury, in gratitude for his recovery from a severe illness under Dr Quin's care. In 1788 Mossop engraved a copy on the reverse, recording his appreciation of Quin 'his patron, his friend and benefactor'.

Quin (1718-91) was made a fellow of the Royal Society of Physicians of Ireland in 1754, and was President in 1758, 1766, 1771, 1779 and 1781. He was born in Dublin and became the best known and respected medical practitioner in that city during the latter half of the eighteenth century. He was also an accomplished musician and a maker of cameos and intaglios of considerable quality. His interest in the making of glass paste and in its colouring led him to sponsor James Tassie (1735-99) and John Logan (1750-1805). As Mossop's patron he was largely instrumental in bringing his work to the attention of a wider and more appreciative audience than he might otherwise have had. In 1787 he suggested that the Lord-Lieutenant should be made the subject of a medal by Mossop, a project which fell through because of Rutland's sudden death that year.

Lent by the National Museum of Ireland, Dublin

## 191 Edmund Sexton, Viscount Pery

silver  
1.6 in/4.05 cm diam (rep)

*ob* Head of Pery looking to right. Around above, EDM. SEX. VISCOUNT PERY. Signed around below, W. MOSSOP F

*rev* blank

Provenance: Ellis; NMI (35-1939)

Literature: Dawson, p 14; Strickland, Frazer 1886, pp 448-9; Forrer; Kirkpatrick, p 33

The medal is known in silver and bronze. Pery commissioned it in 1788 at the instigation of Henry Quin and was so pleased with it that, instead of the twenty guineas asked for by Mossop, Pery paid the medallist forty.

Edmund Sexton, Viscount Pery (1719-1806), after whom Pery Square in Limerick is called, entered the Irish House of Commons in 1751 and was Speaker from 1771 to 1785. He voted against the Act of Union. In 1785 he was created Viscount Pery and was granted a pension of £3,000 per annum. He died without issue.

Lent by the National Museum of Ireland, Dublin

### 192 William Alexander

bronze  
1.6 in/4.05 cm diam (rep)

ob Bust of Alexander looking to right. Around above, WILLIAM ALEXANDER. Signed below, MOSSOP F

rev blank

Provenance: RIA (6)

Literature: Dawson, p 14; Strickland; Forrer; Frazer 1886, pp 447-8

This medal, which is only known in bronze, probably dates to 1785 and was another instance of Henry Quin's patronage and promotion. William Alexander (fl 1779-98) was a leading Dublin merchant who lived at 15 Sackville Place. He was an Alderman of Dublin Corporation in 1779 and Lord Mayor of Dublin in 1788. As a superintending magistrate, he arrested Henry Sheares for his part in the United Irishmen activity towards the end of the century.

Lent by the National Museum of Ireland, Dublin

### 193 David La Touche

silver  
1.7 in/4.2 cm diam (rep)

ob Bust of La Touche looking to left. Around, DAVID LA TOUCHE ESQ BELVIEW. Signed under shoulder, MOSSOP

rev Three standing female figures representing Truth, Justice and Charity with an eagle on right and two children on left. Around above, QUI BENE PARTA MELIUS DISPENSAVIT, in exergue, NAT 1704 OB 1785

Provenance: Baldwin; NMI (78-1912)

Exhibition: Dublin, NGI 1967, *Swift and his Age* (99)

Literature: Dawson, p 14; Strickland; Frazer 1886, p 448; Forrer

This medal was struck on the death of Latouche in 1785 and is known in both bronze and silver. It seems to have been sponsored by Henry Quin. A marble bust attributed to Joseph Wilton, now in the Huntington Library and Art Gallery, San Marino, California, USA, is probably the source for this profile. David La Touche (1704-85) was the son of the Huguenot founder of the famous Dublin banking family, David Dignes La Touche (1671-1745). He became a partner in his father's bank, c 1735, and effectively conducted the firm from 1745. He was a man of great generosity to the poor, he built his country-house at Belview, near Delgany, and was one of the promoters of the Kildare Street Club and its first Treasurer. He contributed £10,000 towards the foundation of the Bank of Ireland in 1782.

Lent by the National Museum of Ireland, Dublin

### 194 Thomas Ryder

silver  
1.7 in/4.2 cm diam (rep)

ob Bust of Ryder looking to right. Around above, THOMAS RYDER. Signed below on right, W.M.F.

rev Within crossed sprays of palm and laurel, with a lyre and a mask are superimposed on the knot, across, NON ALIENA/UNQUAM/Ryder/VESTIGIA/PRESSIT. Signed below on right, WMF

Provenance: Archer; NMI (441-1912)

Literature: Dawson, p 14; Strickland; Forrer; Frazer 1886, p 447

This medal, which is known in silver and bronze, was one of Mossop's first works. Struck in 1782 to mark Ryder's departure from Ireland, it was a *succès d'estime*, although a commercial failure.

Thomas Ryder (1735-90) was a touring player in Ireland from 1765 to 1770, after which he was manager of the Smock Alley Theatre (1772-82). Though a most talented and popular comedian, his managerial abilities were not great. He left Ireland in 1782, appeared at Covent Garden in 1787, and later in Edinburgh, after which he returned to Ireland, where he died.

Lent by the National Museum of Ireland, Dublin

## WILLIAM STEPHEN MOSSOP

1788-1827

Born in Dublin, the son of William Mossop, he was educated at Whyte's Academy and later by Francis West (?1749-1809). His father's death in 1805 terminated his education, for he was obliged to take over the family business. He exhibited from 1810-21, showing medals, wax models and cameos, as well as two miniatures in 1812. In 1813 and 1814 he was awarded premiums by the London Society of Arts. From 1804 until 1825 he cut the punches for the Dublin Goldsmiths Company. He was Secretary of the RHA from its foundation in 1823, although he exhibited there only once, in 1826, when he contributed six wax models. A projected series of forty medals of distinguished Irishmen was abandoned after the commercial failure of the first (Grattan) and its appropriation by André Galle (1761-1844) in Paris at Tom Moore's instigation.

### 195 George Walker, Bishop of Derry

silver  
1.6 in/4.05 cm diam (rep)

ob Bust of Walker. Around above, GEORGE WALKER DEFENDER OF DERRY 1688. Signed under his right shoulder MOSSOP

rev The Gates of Derry, the Union flag flying from the left turret, two ships in the background, armed men advancing from the gates, armed men retreating in left foreground. In exergue across, APPRENTICE BOYS OF DERRY/CLUB/FOUNDED 1814

Signed under right turret, MOSSOP

Provenance: Wine; NMI (535-1910)

Literature: Strickland; Forrer; Frazer 1866, p 465

This medal, known in bronze and silver, was a membership medal of the Apprentice Boys of Derry Club, founded in Dublin among Orangemen in 1814. The medal was struck about 1820. The portrait is based on one by Sir Godfrey Kneller (1646-1723), which belonged to the club.

George Walker (1618-90) was born in Co. Tyrone, educated in Glasgow, became rector of Lissan, 1669, and withdrew to Derry in 1688 in common with many other anti-Stuart Protestants. Chosen as one of the defenders of the city, he proved to be one of the heroes of the siege, an account of which he published in 1689. Although much opposed by Presbyterians, he was appointed Bishop of Derry. He was

killed shortly afterwards at the Battle of the Boyne, 1690.

Lent by the National Museum of Ireland, Dublin

### 196 Arthur Wellesley, First Duke of Wellington

bronze  
2.55 in/6.4 cm diam

ob Head of Wellington looking to left.

rev A standing winged victory about to crown a falling warrior with a laurel wreath. Around, above, WATERLOO JUNE

Provenance: Archer; NMI (444-1912)

Literature: Strickland; Forrer; Dawson, p 18; Frazer 1886, pp 461-2

This medal was intended by Mossop to commemorate Wellington's victory at Waterloo. It is one of his simplest and best portrait-medals, but it was not completed, the medallist leaving some white metal proofs and a wax model. John Woodhouse (1835-92) bought most of Mossop's dies and struck some impressions in bronze of this unsigned work. This would seem to have been one of Mossop's many commercial failures.

The first Duke of Wellington (1769-1852) was one of the younger sons of the Countess of Mornington (see 73). His brilliant career both as a soldier and a politician made him the most internationally renowned Irishman of his generation.

Lent by the National Museum of Ireland, Dublin

### 197 Richard Wogan Talbot

bronze  
1.65 in/4.1 cm diam (rep)

ob Bust of Talbot looking to right. Around above, RICHARD WOGAN TALBOT ESQR THE PEOPLES CHOICE. Signed on truncation of shoulder, MOSSOP F

rev ACROSS THE/INDEPENDENCE/OF THE/COUNTY OF DUBLIN/PRESERVED/28TH OF MARCH/1820. On a band around, above, THE MEMBER INCORRUPTIBLE, and below, THE CONSTITUENTS GRATEFUL with five pointed stars as stops

Provenance: previous history unknown; NMI (281-1890)

Literature: Strickland; Forrer; Frazer 1886, p 463; Westropp, p 63

This medal was struck in 1820 to commemorate one of Talbot's more popular victories at the polls, as the legend on the reverse indicates. However, it was not particularly successful and Mossop wrote: 'This medal was undertaken on promises of support which were not realised'. A wax for the medal is in the National Museum of Ireland.

Colonel Richard Wogan Talbot (1766-1849) was MP for Co. Dublin in 1790-91, but the election was declared void. However, between 1807 and 1830 he was MP for Co. Dublin in the Whig interest in five Parliaments of the United Kingdom. In 1834 he became second Baron Talbot de Malahide and in 1839 was created Baron Furnival of Malahide in the English peerage.

Lent by the National Museum of Ireland, Dublin

### 198 James Caulfield, Earl of Charlemont

bronze  
1.5 in/3.7 cm diam (rep)

ob Head of Charlemont looking to left

rev Crossed laurel sprays

Provenance: Archer; NMI (461-1912)

Literature: Strickland; Forrer; Dawson, p 18; Frazer 1886, p 464

This medal was one of the series of forty medals of distinguished Irishmen which Mossop projected in 1820. It is based on William Cuming's profile portrait of Lord Charlemont. The dies for the medal were left incomplete by him in 1821, although a number of white metal proof copies existed. John Woodhouse, who bought the dies, struck a number of bronze copies from them.

Lord Charlemont (1728-99), better known as the Volunteer Earl, being C-in-C of the Irish Volunteers from June 1780, was a man of wide experience and refined taste. Possessing liberal tendencies, he generally supported reform measures both inside and outside Parliament, except towards the end of his life, when he began to oppose Catholic Relief measures. He was the first President of the Royal Irish Academy, established in 1785, and its meetings were often held in his Dublin residence, which is now the Dublin Municipal Gallery of Modern Art.

Lent by the National Museum of Ireland, Dublin

## SEBASTIAN GEOGHEGAN (GAHAGAN) fl 1800-35

Sebastian Geoghegan, the younger brother of Lawrence (see p 85), worked in Nollekens's studio on many important commissions and was rewarded miserably by his master. His finest work in this capacity is the statue of William Pitt in the Senate House, Cambridge.

He managed to exhibit numerous works under his own name at the RA between 1802 and 1835; he also receives full credit for the monument to General Sir Thomas Picton in St Paul's Cathedral, commissioned in 1816 (M. Whinney, *Sculpture in Britain*, 1964, pp 275-6 n 25, rep pl 161A), and for the statue of the Duke of Kent in Park Crescent, Portland Place, London, erected in 1825.

### 199 Daniel O'Connell

white metal  
1.9 in/4.9 cm diam (rep)

ob Bust of O'Connell looking to right. Around above, O'CONNELL

rev Within crossed sprays of shamrock, across, BORN/6 AUGUST 1775/CALLED TO THE BAR/19 MAY 1798/ELECTED FOR CLARE 1828/CATHOLIC EMANCIPATION 1829/IMPRISONED/30 MAY 1844/SENTENCE REVERSED/4 SEPTEMBER 1844/DIED AT GENOA/15 MAY 1847. Around below, outside the sprays, PUBLISHED BY S GEOGHEGAN. 7 PALS GRAVE PLACE TEMPLE BAR

Provenance: Lincoln; NMI (79-1908)

This medal was struck in bronze and in white metal in 1847 to commemorate the great Irish politician who died in Genoa on 15 May of that year.

Lent by the National Museum of Ireland, Dublin

## JOHN JONES c 1798-1875

Jones was born in London and commenced his career as an apprentice to William Stephen Mossop. After Mossop's death in 1827 he set up in business at 78 Dame Street as a die-sinker and medallist. In 1839 and 1840 he was in America, but he returned to Ireland and carried on business from 1841 to 1866 at 45 Marlborough Street and afterwards, until 1875, at 37 Summer Hill. Many of his medals are based on earlier works by Mossop. Dawson suggests that he was as well patronised as he deserved.

## 200 Daniel O'Connell

bronze  
1.9 in/4.9 cm diam

*ob* Bust of O'Connell looking to right. Around above, D. O'CONNELL ESQR MP THE UNDAUNTED ASSERTOR OF IRELAND'S RIGHTS Signed at shoulder, IONES

*rev* Seated female figure holding a spear on which is a liberty cap in her right hand and a foliate spray in her left. To her right a rayed sun over the sea. To her left a ship. Around above, EMANCIPATION OBTAINED APRIL 13, 1829. Signed in exergue IONES F

Provenance: RIA (157)

Literature: Strickland; Forrer; Dawson, p 20; Frazer 1888, p 320

This medal was struck to commemorate the obtaining of Catholic Emancipation in 1829. It is an example of Jones's use of Mossop's work, the portrait being copied from Mossop's O'Connell medal, and the reverse from his Centenary of the House of Hanover medal (187), with the addition of a spear and liberty cap.

Lent by the National Museum of Ireland, Dublin

## GEORGE BROWN c 1786–c 1837 and BERNARD MULRENIN 1803–68

The medal listed below is the only known item of co-operation between these two artists. It is signed MULRENIN. DEL/G. BROWN SCUT. Brown was seal-engraver to many Lords-Lieutenant and exhibited seals and engraved gems at Dublin exhibitions from 1813 to 1821 and at the RHA in 1826 and 1827. According to Strickland he died in 1827, but this may be an error for 1837, the date recorded on the medal (201).

Mulrenin was a miniature-painter who regularly exhibited at the RHA from 1826 to 1866. He had considerable success in this medium and became miniature-painter to the Lord-Lieutenant in 1848. He became an associate of the RHA in 1837 and an academician in 1860.

## 201 Sir Constantine Henry Phipps, Second Earl of Mulgrave

bronze  
2 in/5.1 cm diam

*ob* Head of Phipps looking to the left. Around above, PACIFICATOR HIBERNIAE. Around below MDCCCXXXVII. Signed under neck, MULRENIN DEL./G. BROWN SCUT

*rev* Between crossed laurel sprays and under a coronet, across, THE TRIBUTE/OF A GRATEFUL PEOPLE/TO/CONSTANTINE HENRY/EARL OF MULGRAVE/LORD LIEUT GENL & GENL / GOVR OF IRELAND/1837

Provenance: Archer; NMI (590–1912).

Literature: Strickland

Phipps (1797–1863) entered Parliament in 1818 as a reformer. He was governor of Jamaica from 1832 to 1834. He became Lord Privy Seal under Lord Melbourne in 1834, and was in Ireland as Lord-Lieutenant from 1835 to 1839. He was created Marquess of Normanby in 1838. His friendly relations with the Irish leader, Daniel O'Connell, led to much opposition from extreme Protestants, but facilitated the beneficial and reasonably popular aspects of his administration.

Lent by the National Museum of Ireland, Dublin

## WILLIAM WOODHOUSE 1805–78

He was the second son of John Woodhouse, of Dublin, a metal-button manufacturer, who died in 1836. His early training was in Birmingham, where he won the Duke of York's prize from the Society of Arts for a medal of Lord Byron. On his return to Dublin he started as a medallist and seal-engraver at his father's premises on Lower Ormond Quay, Dublin. In 1829 he exhibited seals in the RHA and subsequently exhibited in 1835, 1840 and 1842, and in 1842, 1843 and 1844 his medals were awarded prizes given by the Royal Irish Art Union.

He executed seals for many public bodies, including the Corporation of Brewers, tokens for tradesmen and medallic work for the RDS, TCD, etc. He retired in 1847, leaving most of his work to be carried on by assistants and, ultimately, by his son John (1835–92), on some of whose early work the father's name continued to appear.

## 202 The Rev Theobald Mathew

bronze  
1.7 in/4.2 cm diam (rep)

*ob* Bust of Father Mathew looking to left. Around above, THE VERY REVD THEOBALD MATHEW. Signed in truncation of his left shoulder W. WOODHOUSE/DUBLIN

*rev* Within tied sprays of laurel and shamrock and under a rayed cross across, A MINISTER/OF/THE HOLIES AND/OF THE/TRUE TABERNACLE/WHICH THE/LORD HATH PITCHED/AND/

NOT MAN/HEB. VIII 2/ signed under knot WW. Around above, THE GREAT APOSTLE OF TEMPERANCE. Around below, FOUNDED HIS SOCIETY THE 10th OF APL 1838. with stars as stops

Provenance: RIA (118)

Literature: Strickland; Frazer 1886, pp 613–4

This medal is also known in white metal.

Father Mathew (1790–1856), the Apostle of Temperance, whose crusade for temperance and total abstinence is commemorated by this medal, launched his campaign in 1838. It is an index of his success that the consumption of spirits in Ireland declined by almost fifty per cent. between 1834 and 1842. From 1848 his health deteriorated. As a result of his crusade vast quantities of temperance medals were struck in Birmingham, as well as in Ireland, with various inscriptions and varieties of pledges. Woodhouse made one, probably using the same portrait-bust, with a pledge on the reverse and CORK TOTAL ABSTINENCE SOCIETY/VERY REVD T. MATHEW, PRESIDENT on a raised border.

Lent by the National Museum of Ireland, Dublin

## 203 William Dargan

white metal  
1.7 in/4.2 cm diam

*ob* Head of Dargan looking to right. Signed on truncation W.W.F. In vertical position behind the head, DARGAN

*rev* A representation of the Industrial Exhibition Building, erected on Leinster Lawn opposite Merrion Square by Sir J. Benson, architect, with, below, the legend ERECTED AT THE SOLE EXPENSE/OF WILLIAM DARGAN/OPENED THE 12TH MAY 1855/SIR J. BENSON ARCHT/W. WOODHOUSE F., around above, GREAT INDUSTRIAL EXHIBITION. Around above, parallel with preceding line, IN CONNECTION WITH THE ROYAL DUBLIN SOCIETY

Provenance: The Duke of Leinster, NMI (215–1890)

Literature: Strickland; Frazer 1886, p 612; Westropp, p 68

Dargan, the Carlow-born contractor and financier, built the road from Dublin to Howth and undertook the construction of about 1,000 miles of railway in Ireland. He underwrote the great Industrial Exhibition in Dublin in 1853, bearing a deficit of about £10,000 as a result and it was the occasion of the striking of this medal. Dargan, a statue of whom is outside the NGI,

was also the subject of a smaller medal by Woodhouse.

Lent by the National Museum of Ireland, Dublin

#### 204 Edward Smyth

bronze  
1.7 in/4.2 cm diam

*ob* Bust of Smyth looking to the right. Around above, EDWARD SMYTH ESQR. Signed around below, WOODHOUSE FECIT

*rev* Around above, SCULPTOR. Across, OF THE FIGURES & C WHICH ADORN MANY OF THE PUBLIC BUILDINGS/ IN THE CITY OF DUBLIN/ BORN 1749/ DIED 1812

Provenance: RIA (121)

Literature: Strickland; Frazer 1886, p 609-10

This is the medal, struck in both bronze and white metal, for which Woodhouse was awarded the Royal Irish Art Union Prize of £20 in 1844. (For Smyth biographical note see p 86).

Lent by the National Museum of Ireland, Dublin

#### 205 The Very Rev Henry Richard Dawson

bronze  
1.65 in/4.1 cm diam

*ob* Bust of Dawson looking to left. Around above, THE VERY REVD HENRY RICHARD DAWSON D.S.P.D. Signed under the shoulder W WOODHOUSE FECIT

*rev* A tomb with a female figure, to left an old man, a seated lady holding a child, a standing and a seated child on right. In exergue across OB OCT XXIV/ MDCCCXL, signed around on left, WOODHOUSE F and on right, DUBLIN

Provenance: RDS; NMI (272-1907)

Literature: Strickland; Frazer 1886, p 611; Westropp, p 66

This medal was another of Woodhouse's prize-winning medals. He was awarded £20 for it in 1842 by the Royal Irish Art Union. Copies of this medal, generally noted in bronze, were also used as art prizes by the Art Union, and twenty-five impressions were struck in silver obtained from Irish mines.

Dean Dawson (1792-1840) was a distinguished antiquary and collector, and sometime Dean of St Patrick's Cathedral, Dublin. He was also Chancellor to the Knights of St Patrick (instituted

1783), in the robes of which office he is depicted. His pamphlet *A Memoir of the Medals and Medallists connected with Ireland* (1839) is the seminal study on Irish medallists.

Lent by the National Museum of Ireland, Dublin

#### 206 Oliver Goldsmith

bronze  
1.7 in/4.2 cm diam

*ob* Bust of Goldsmith looking to left. Around above, OLIVER GOLDSMITH. Signed on truncation of the shoulder, W W 74

*rev* Within tied sprays of palm and olive across, BORN 10TH NOV/ 1728/ DIED 4TH APRIL/ 1774

Provenance: RIA (135)

Literature: Strickland; Frazer 1886, p 611

This medal was struck for the short-lived Dublin Art Union (1856-8). A replica completed by his son was scheduled for adoption by the Goldsmith Club, a scheme which was not carried out. Goldsmith (1728-74), whose statue by Foley graces the front of TCD, is celebrated for his plays, *The Good-natured man* and *She Stoops to Conquer*; his novel, *The Vicar of Wakefield*, and his epic poem, *The Deserted Village*.

Lent by the National Museum of Ireland, Dublin

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